# RAJASTHAN

## SET Exam 2026

# KARNATAKA MUSIC

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**Paper-II**

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## PAPER II

# KARNATAKA
# MUSIC

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RAJASTHAN SET KARNATAKA MUSIC
Edition June 2026
Published by :NODIA
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**MRP ₹720.00**

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## SYLLABUS

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**Hindustani (Vocal, Instrumental & Musicology), Karnataka, Percussion and Rabindra Sangeet**

**Note:-**

- **Unit-I, II, III & IV are common to all in music**
- **Unit-V to X are subject specific in music**

## Unit-I

### Technical Terms:

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav,Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga ,Bhashanga ,Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

## Unit-II

### Folk Music

Origin, evolution and classification of Indian folk song / music.
Characteristics of folk music.
Detailed study of folk music, folk instruments and performers of various regions in India.
Ragas and Talas used in folk music
Folk fairs & festivals in India.



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## Unit-III

### Rasa and Aesthetics:

Rasa, Principles of Rasa according to Bharata and others.
Rasa nishpatti and its application to Indian Classical Music.
Bhava and Rasa
Rasa in relation to swara, laya, tala, chhanda and lyrics.
Aesthetics according to Indian and western Philosophers.
General knowledge of 64 kalas according to Vatsyayan
General history of Raga-Ragini Paintings and Raga Dhayana.
Interrelation of Fine Arts.

## Unit-IV

### Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

**Research Pedagogy:** Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

**Research Avenues and its Interdisciplinary aspects:** Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

**Modern Technology:** Electronic equipments, computer, internet etc.

**New trends in Indian Music in post-independence era.**

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# KARNATAKA MUSIC

## Unit-V

### Applied Theory:

Musical scales (Indian & Western), Suddha and vikrita svaras , Sruti in ancient, medieval & modern period, Detailed study of grama, murchana-jaati , Jaati lakshana in ancient period , Concept of Raga, Classification of Raga from ancient to modern period, Ragalakshana-s of popular ragas, Mela - Janya system, Katapayadi and Bhuta sankhya, Janya- Raga classification, Ancient-Palai-Pan system, 22 Srutis & their distribution among Swaras and Ragas, Suladi sapta Tala- s, Scheme of 35 Talas, Tala dasa pranas, Marga and Desi talas, Talas of Tirupugazh, Shadangas and Shodasangas, important Ragas and Talas of Hindustani music. Notation systems in Hindustani, Karnatak and Western music (Staff Notation). Voice culture, Orchestration and Acoustics.

## Unit–VI

### Historical perspective of music- Contributions of Scholars, Musicologists, Musical concepts in Treatises:

Narada - Naradiya siksha, Sangita makaranda; Bharata - Natya sastra; Dattila-Dattilam, Matanga – Brihaddesi; Someshwara – Manasollasa; Parsvadeva - Sangita Samayasara; Sarangadeva - Sangita Ratnakara, Simhabhupala; Nanyadeva- Bharata Bhashyam; Lochana kavi - Raga Tarangini; Jagadekamalla - Sangita Chudamani; Vidyaranya - Sangita Sara, Ramamatya - Swaramelakalanidhi; Rana Kumbha - Sangita Raja; Somnatha - Raga Vibodha, Ahobala - Sangita Parijata; Govinda Dikshita - Sangita Sudha; Venkatamakhi - Chaturdandi Prakasika; Tulaja - Sangita Saramrita ; Govinda Acharya - Sangraha Chudamani; Subbarama Dikshitar - Sangita Sampradaya Pradarsini; Abraham Panditar - Karunamrita Sagaram;



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Nadamuni Panditar - Swara Prastara Sagaram; Atoor krishna Pisharoti - Sangita Chandrika.
References to Musical concepts in Silappadikaram, Sangam Texts, Panchamarabu,
Tala Samudram, Mahabharata Chudamani, Yazhnool and other important texts in Tamil, Telugu, Kannada and Malayalam.

## Musicologists

V.N.Bhatkhande, V.D.Paluskar, Swami Prajnanananda, B.C.Deva, P. Sambamurthy, S.Seetha, V.Raghavan, Premalata Sharma, R.Satyanarayana, T.S.Parthasarthy, N.Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, R.C Mehta & their works .

Contribution of western scholars to Indian Music; Curt Sachs, N.A.Willard, William Jones, C.R.Day, E.Clements, Fox Strangways, H.A.Popley & Alain Danielou.

# Unit-VII

## Compositional forms and their evolution:

Origin and development of Prabandha, Gitam, Swarajati, Jatisvarm, Tanavarnam, Padavarnam, Kirtana, Kriti, Padam, Javali, Tillana, Ragam - Tanam - Pallavi, Niraval, Kalpanasvara, Tevaram, Divyaprabandham, Tiruppugazh, Thaya, Ragamalika, Viruttam, Dandakam, Churnika, Sloka, Daru, Ashtapadi, Tarangam, Thiruvaimozhi, Thiruppavai, Chindu, Thiruvasagam, Group kritis.
Geya nataka-a, Nritya nataka-s
Hindustani musical forms Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, Vrindgan.



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## Unit-VIII

### Music Instruments of India:

Indian concept of classification of music Instruments.

Origin, Evolution, Structure and playing Technique of Veena, Tambura, Violin, Chitra Vina, Viola, Mandolin, Flute, Nadasvaram, Pancha mukha vadyam, Mridangam, Tavil, Kanjira , Dappu, Chenda, Maddalam,Timila, Jaltarang, Ghatam, Morsing, Chipla, Jalra, Kartala and other Tala instruments.

Outline knowledge of - Sitar, Sarangi, Sarod, Shehnai, Tabla, Pakhwaj, Piano, Guitar, Clarionet.

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## Unit-IX

### Contribution of Composers / Performers to Music (Indian and Western):

Tevaram, Alwars, Jayadeva, Dasa Kuta, Purandara Dasa, Annamacharya, Tallapaka composers, Bhadrachala Ramadasa, Arunagirinathar, Muthutandavar, Marimuttupillai, Arunachala Kavirayar, Sangeeta Mummurthy viz.,Syamasastry, Tyagaraja, Muttuswami Dikshitar, Swati Tirunal, Gopalakrishna Bharati, Tanjore Quartette, Patnam Subramanya Iyer and other prominent post Trinity composers.

Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N Balasubramaniam,

Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar,

K.V Narayana Swamy, M.D Ramanathan, R.K Srikanthan, M.Balamurali Krishna, M.S.Subbalakshmi, D.K. Pattammal, M.L.Vasantkumari, Brinda, Mukta and other prominent vocalists.

Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander, Mysore Doraiswami Iyengar, S.Balachander, ChittiBabu, Mysore Chowdiah, Lalgudi Jayaraman,

Dwaram Venkataswami Naidu, T.N.Krishnan, M.S.Gopalakrishnan, Sarabha Sastri, T.R.Mahalingam, N.Ramani, Sheikh Chinna Moulana, Amabalapuzha Brothers,

Namagiri Pettai Krishnan, Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram, Harishankar and other prominent musicians of Veena, Violin, Flute, Nadaswaram, Mridangam, Ghatam and Kanjira.

## Unit-X

### Prominent Banis, Music training, Education and Propagation:

Merits and limitations of Gurukula sampradya, Institutional training and Academic teaching system in Universities

Nagasvaram Bani - Tanjavur style, Mridanga Bani - Tanjavur, Pudukkotai and Palakadu Styles, Banis of Dhanammal School, Ariyakudi, Musiri, GNB, Maharajapuram, Chembai and Semmangudi.

Styles of Music Trinity and analysis of their Ragas, Compositions with various musical versions.

Music propagation through Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Tiruvaiyaru, Chembai, Melattur etc.

Influence of other music systems on Karnatak music - Hindustani and Western.

National and International Awards in Music.



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# CHAPTER 01
# Technical Terms

**1.** What defines Ahata Nada in Indian classical music terminology?
(A) Sound produced without any physical friction or striking
(B) Sound produced by striking two objects together
(C) The theoretical sound of the cosmos
(D) Sound strictly beyond human hearing capacity

**2.** Which of the following accurately describes Anahata Nada?
(A) The un-struck sound perceived only by yogis
(B) The physical sound of a string being plucked
(C) The lowest octave used in classical singing
(D) The fastest tempo used in instrumental music

**3.** Read the following statements and select the correct option:
**Statement I:** Shruti refers to the smallest microtonal pitch interval that the human ear can perceive and distinguish.
**Statement II:** There are exactly 20 Shrutis identified in traditional Indian musicology.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**4.** Which of the following is NOT one of the five Jaties of Shruti mentioned in ancient musical treatises?
(A) Dipta
(B) Ayata
(C) Karuna
(D) Gambhira

**5.** Identify the incorrect pair of Shruti Jati and its general emotional quality.
(A) Dipta - Shining or radiant
(B) Mridu - Harsh or aggressive
(C) Karuna - Compassionate or pathetic
(D) Madhya - Moderate or intermediate

**6.** In the classification of the 22 Shrutis into 5 Jaties, the Jati "Ayata" signifies which quality?
(A) Short or clipped
(B) Broad or stretched
(C) Trembling
(D) Extremely fast

**7.** Which option correctly identifies a fundamental characteristic of the Vedic Swara "Krushtha"?
(A) It represents the lowest pitch in Sama Veda chanting.
(B) It is synonymous with the modern Shadja note.
(C) It is an un-pitched rhythmic syllable of Vedic.
(D) It is the highest pitch among the seven Vedic notes.

**8.** What is the most appropriate definition of the term "Svara" in Gandharva music?
(A) A musical note that inherently pleases the listener
(B) A mathematical frequency without any aesthetic appeal
(C) A rhythmic cycle consisting of sixteen total beats
(D) An instrument used specifically for a drone effect

**9.** In the context of Vedic chanting, which note follows "Pratham" in descending order?
(A) Krushtha
(B) Chaturtha
(C) Dwitiya
(D) Mandra

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**10.** Match the following Shruti Jaties with their theoretical translation:
List I: (Shruti Jaties)
P. Dipta
Q. Ayata
R. Karuna
S. Mridu
List II: (Translations)
1. Broad
2. Tender
3. Radiant
4. Compassionate
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-2, R-3, S-1
(D) P-2, Q-4, R-1, S-3

**11.** Which term denotes a natural, unaltered note in Indian classical music?
(A) Vikrit Swara
(B) Vadi Swara
(C) Vivadi Swara
(D) Suddha Swara

**12.** Which statement correctly differentiates between Suddha and Vikrit Swaras?
(A) Suddha Swaras are fixed, while Vikrit Swaras are rhythmic.
(B) Suddha Swaras are natural, while Vikrit are displaced.
(C) Suddha Swaras are vocal, while Vikrit are instrumental.
(D) Suddha Swaras are un-struck, while Vikrit are struck.

**13.** Which of the following is considered the "King" note of a Raga?
(A) Samvadi
(B) Vivadi
(C) Vadi
(D) Anuvadi

**14.** If a vocalist emphasizes a specific note repeatedly to establish the core identity of a Raga, they are primarily utilizing the:
(A) Vivadi Swara
(B) Anuvadi Swara
(C) Apanyas Swara
(D) Vadi Swara

**15.** Read the following statements and select the correct option:
**Assertion (A):** The Samvadi Swara is historically positioned at a distance of 8 or 12 Shrutis from the Vadi Swara.
**Reason (R):** This specific interval ensures consonance and supports the dominant mood of the Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**16.** What is the role of an Anuvadi Swara in a Raga?
(A) It destroys the melodic mood of the Raga.
(B) It follows and supports the Vadi and Samvadi.
(C) It acts as the primary focal point of melody.
(D) It is an entirely forbidden note in the Raga.

**17.** Identify the correct statement regarding the Vivadi Swara.
(A) It is the most frequently used note in any Raga.
(B) It creates dissonance but can be used for beauty.
(C) It is always positioned exactly one octave above.
(D) It is strictly synonymous with the term Suddha.

**18.** Which term represents a complete set of seven fundamental notes arranged in ascending order?
(A) Saptak
(B) Pakad
(C) Shruti
(D) Murchhana

**19.** A performer shifting from the Madhya Saptak to the Saptak immediately above it is transitioning to the:
(A) Mandra Saptak
(B) Ati Mandra Saptak
(C) Tara Saptak
(D) Anumandra Saptak

**20.** Consider the following statements about Saptak:
I. Mandra Saptak is the middle octave.
II. Madhya Saptak is the standard singing

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octave.
III. Tara Saptak notes are marked with a dot above them in standard notation.
IV. Mandra Saptak notes are marked with a dot below them.
Which combination of statements is correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**21.** What is Aroha?
(A) The descending progression of notes in a Raga
(B) The rhythmic cycle of a composition
(C) The ascending progression of notes in a Raga
(D) The microtonal variation of a single note

**22.** Identify the incorrect statement about Avaroha.
(A) It refers to the descending scale of a Raga.
(B) It always contains the exact same notes as the Aroha.
(C) It is essential for defining the complete melodic framework of a Raga.
(D) It brings the melody back from higher notes to lower notes.

**23.** Which term best describes a small, characteristic phrase of notes that instantly reveals the identity of a Raga?
(A) Aroha
(B) Varna
(C) Saptak
(D) Pakad

**24.** Which technical term describes a unique zigzag pattern of notes essential to a Raga's identity?
(A) Vakra Sanchara
(B) Suddha Aroha
(C) Khali
(D) Tali

**25.** Consider the following statements regarding Purvanga and Uttaranga:
I. Purvanga refers to the lower tetrachord of the Saptak (Sa to Ma).
II. Uttaranga refers to the upper tetrachord of the Saptak (Pa to Sa').
III. A Purvanga Vadi Raga generally exhibits its prominence in the lower octave and first half of the Saptak.
IV. Uttaranga Vadi Ragas are generally sung in the early part of the day.
V. The division into Purvanga and Uttaranga helps in understanding the time theory of Ragas.
Which combination of statements is correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

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**26.** In the context of Raga Jati, a Raga consisting of exactly five notes in its ascending scale is called:
(A) Audava
(B) Shadava
(C) Sampoorna
(D) Suddha

**27.** Identify the correct statement regarding Raga Jati and its corresponding number of notes.
(A) Shadava - 5 notes
(B) Audava - 7 notes
(C) Sanchari - 6 notes
(D) Sampoorna - 7 notes

**28.** Which of the following is NOT one of the four types of Varna in Indian classical music?
(A) Sthayi
(B) Audava
(C) Arohi
(D) Avarohi

**29.** If a singer continuously repeats a single note, such as "Sa Sa Sa", which Varna are they executing?
(A) Sanchari Varna
(B) Arohi Varna
(C) Sthayi Varna
(D) Avarohi Varna

**30.** Match the following terms with their correct descriptions:
List I: (Varna)
P. Arohi Varna
Q. Avarohi Varna
R. Sanchari Varna
S. Sthayi Varna
List II: (Descriptions)
1. Descending sequence of notes
2. Mixing of ascending, descending, and

steady notes
3. Ascending sequence of notes
4. Repetition of a single note

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-3, S-2

**31.** What is the fundamental purpose of an Alankara in music training?
(A) To provide exercises for vocal or instrumental agility
(B) To dictate the rhythmic cycle of the performance piece
(C) To determine the poetic meter of a particular song
(D) To restrict the performer from improvising the melody

**32.** Which of the following defines Alapa in Hindustani classical music?
(A) A fast-paced rhythmic composition within a Raga
(B) An unmetered melodic improvisation introducing a Raga
(C) The concluding rhythmic pattern of a performance
(D) A specific type of tuning mechanism for the Veena

**33.** Identify the correct statement regarding Tana.
(A) Tana is always sung in a slow, vilambit laya without rhythm.
(B) Tana represents fast passages used to elaborate a Raga.
(C) Tana is synonymous with the percussion instrument Tabla.
(D) Tana is exclusively used in Carnatic music.

**34.** What term is used to describe the graceful ornamentation or manipulation of a note to enhance its aesthetic value?
(A) Gamaka
(B) Laya
(C) Matra
(D) Vibhag

**35.** Read the following statements and select the correct option:
**Assertion (A):** Alpatva refers to the minimal or weak usage of a specific note in a Raga.
**Reason (R):** Overusing a note designated for Alpatva can destroy the specific character and mood of the Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**36.** Bahutva in a Raga signifies:
(A) The complete omission of a note from the Raga
(B) The fastest rhythmic tempo used in a piece
(C) The ending point of a musical composition
(D) Frequent and prominent use of a note

**37.** Which ancient musical term designates the starting note of a composition or Raga elaboration?
(A) Nyasa
(B) Apanyas
(C) Graha
(D) Ansha

**38.** In ancient musicology, the term "Ansha" is most closely equivalent to which modern concept?
(A) Vivadi
(B) Vadi
(C) Aroha
(D) Khali

**39.** Identify the incorrect pair regarding ancient structural notes.
(A) Graha - The starting note
(B) Nyasa - The ending note
(C) Apanyas - An intermediate resting note
(D) Ansha - The forbidden note

**40.** Consider the following statements about Avirbhav and Tirobhava:
I. Avirbhav means clearly manifesting the original identity of the main Raga.
II. Tirobhava means concealing the main Raga by introducing glimpses of a similar Raga.
III. Tirobhava permanently changes the performance into a different Raga.
IV. Avirbhav typically follows Tirobhava to restore the main Raga's identity.
Which combination of statements is correct?
(A) I, II, and III

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(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

**41.** What is the literal meaning of the term "Geeta" in classical music texts?
(A) Any rhythmic cycle
(B) An instrumental prelude
(C) A sung composition or song
(D) A theoretical scale

**42.** According to ancient treatises, what distinguishes Gandharva music from Gana?
(A) Gandharva was rule-bound; Gana was flexible and public.
(B) Gandharva was instrumental; Gana was strictly vocal.
(C) Gandharva used twelve notes; Gana used only five notes.
(D) There is no distinction; both refer to the same practice.

**43.** Which of the following correctly describes Marga Sangeeta?
(A) Regional folk music used in local villages
(B) Music that evolved naturally without rules
(C) Modern pop music with contemporary styles
(D) Ancient music leading to spiritual liberation

**44.** Deshi Sangeeta is fundamentally defined as:
(A) Music created by the gods of the ancient world
(B) Music that varies by region to please the people
(C) Music strictly following original Vedic rules
(D) Music performed without any musical instruments

**45.** Consider the following statements regarding Kutapa and Vrinda:
I. Kutapa refers to an ancient instrumental ensemble or orchestra.
II. Vrinda also denotes a chorus or group of performers.
III. Kutapa was traditionally divided into sections like Tata and Avanaddha.
IV. Vrinda specifically refers only to solo vocal performances.
V. Ancient texts detail the arrangement of Kutapa.
Which combination of statements is correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**46.** What defines a Vaggeyakara?
(A) A person who only writes the lyrics of a song
(B) A person who only composes the melody of a song
(C) A person who repairs musical instruments daily
(D) A person who creates both the text and the music

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**47.** In Carnatic music terminology, a parent scale from which various Ragas are derived is called:
(A) Mela
(B) Jod
(C) Gat
(D) Pakad

**48.** The Hindustani equivalent of the Carnatic concept of "Mela" is:
(A) Laya
(B) Thata
(C) Tihai
(D) Quida

**49.** Read the following statements and select the correct option:
**Statement I:** In the standard Hindustani musical system, there are 10 primary Thatas identified.
**Statement II:** A Thata must be Sampoorna, containing all seven notes in order.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**50.** Match the following concepts:
List I: (Concepts)
P. Upanga Raga
Q. Bhashanga Raga
R. Mela

S. Raga

List II: (Descriptions)

1. Uses exclusively the notes of its parent scale
2. Uses foreign notes (anya swara) for aesthetic beauty
3. A melodic framework that colors the mind
4. A parent scale

(A) P-1, Q-2, R-4, S-3
(B) P-2, Q-1, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-4, R-2, S-1

**51.** A continuous glide from one note to another without breaking the sound is called:
(A) Khatka
(B) Murki
(C) Meend
(D) Jhala

**52.** Which of the following best describes a "Khatka"?
(A) A slow melodic glide across an entire octave
(B) A rhythmic pattern played on the Tabla drum
(C) The final resting note of a melodic Alapa
(D) A swift grouping of notes around a main note

**53.** How does a Murki differ structurally from a Khatka?
(A) Murki is played on percussion, while Khatka is vocal only.
(B) Murki spans an entire octave, while Khatka spans two notes.
(C) Murki uses two notes swiftly, Khatka uses more and is robust.
(D) Murki is a slow tempo technique, Khatka is extremely fast.

**54.** Identify the incorrect statement about "Soot".
(A) It is an instrumental technique primarily used on stringed instruments.
(B) It involves a staccato, detached playing of successive notes.
(C) It is similar to Meend but involves sliding the finger along the string to connect notes.
(D) It creates a continuous sound between two distinct pitches.

**55.** Read the following statements and select the correct option:

**Assertion (A):** Gat is a pre-composed instrumental piece set to a specific Tala.
**Reason (R):** Gat serves as the foundational structure around which an instrumentalist weaves improvisations like Tana and Toda.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**56.** In instrumental classical music, which section follows the unmetered Alapa and introduces a steady rhythmic pulse without percussion accompaniment?
(A) Jod
(B) Gat
(C) Jhala
(D) Tihai

**57.** The fast-paced culminating section of an instrumental Alapa, characterized by rapid rhythmic strokes on the drone strings, is known as:
(A) Vilambit Gat
(B) Jod
(C) Jhala
(D) Peshkar

**58.** Which option accurately reflects the "Ghaseet" technique on a string instrument?
(A) Sliding the finger across frets to produce a fast glide
(B) Tuning the main string an octave higher than the drone
(C) Striking the resonant box of the instrument for rhythm
(D) Playing two strings simultaneously in vertical harmony

**59.** The term "Baj" in instrumental music primarily denotes:
(A) The tuning pitch used for the main instrument strings
(B) The metallic bridge used on a modern sitar instrument
(C) The leather strap found on a traditional tabla drum
(D) A specific stylistic school or technique of playing

**60.** Consider the following statements regarding Harmony and Melody:
I. Melody is the linear, horizontal succession of musical notes.
II. Harmony is the simultaneous, vertical sounding of multiple notes to form chords.
III. Indian classical music is fundamentally based on Harmony.
IV. Western classical music heavily utilizes Harmony.
Which combination of statements is correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

**61.** What is the fundamental definition of Tala?
(A) The melodic structure of a particular song
(B) The tonal quality of a singer's vocal range
(C) A cyclical system of rhythm and time measurement
(D) A specific type of stringed musical instrument

**62.** The uniform speed or pace of a musical composition is referred to as:
(A) Shruti
(B) Graha
(C) Nyasa
(D) Laya

**63.** Which term refers to the rhythmic interplay involving complex cross-rhythms and fractional beats against the primary tempo?
(A) Layakari
(B) Avartana cycle
(C) Matra beat
(D) Alapana form

**64.** Identify the incorrect pair of Laya types.
(A) Vilambit - Slow tempo
(B) Ati Drut - Extremely fast tempo
(C) Madhya - Medium tempo
(D) Drut - Fast tempo

**65.** Consider the following statements about common Hindustani talas:
I. Teental has 16 matras.
II. Dadra has 6 matras.
III. Keherwa has 8 matras.
IV. Ektaal has 10 matras.
V. Jhaptal has 10 matras.
Which combination of statements is correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

**66.** How many basic Talas constitute the traditional Carnatic Sapta Tala system?
(A) 7
(B) 5
(C) 9
(D) 35

**67.** The 35 Talas in Carnatic music are derived by applying the five Jatis of the Laghu to the:
(A) 10 Thaats
(B) 12 Chakras
(C) The seven basic Sapta Talas
(D) 22 Shrutis

**68.** Which of the following is NOT a constituent of the Taladasa Pranas (Ten Vital Elements of Tala)?
(A) Kala
(B) Marga
(C) Yati
(D) Mela

**69.** In the context of Taladasa Prana, "Anga" refers to:
(A) The physical body posture of the performer
(B) The emotional sentiment of the song
(C) The structural parts or limbs of a Tala cycle
(D) The starting point of the rhythm

**70.** Match the types of Yati (rhythmic patterns) with their shapes:
List I: (Yati Types)
P. Srotovaha
Q. Gopuccha
R. Damaru
S. Mridanga
List II: (Shapes)
1. Wide at ends, narrow in middle
2. Narrow at ends, wide in middle
3. Narrow at beginning, widening towards end
4. Wide at beginning, narrowing towards end
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4

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(D) P-2, Q-1, R-4, S-3

**71.** What represents the basic fixed rhythmic strokes played on a percussion instrument to outline a specific Tala?
(A) A melodic phrase repeated three times to end
(B) A parent scale used to derive several Ragas
(C) A rhythmic improvisation using vocal sounds
(D) Fixed rhythmic strokes that outline a Tala

**72.** A single beat or the smallest unit of time measurement in a Tala is called:
(A) A single beat or the smallest unit of time
(B) A metric section or measure of a Tala cycle
(C) One complete cycle of a specific Tala rhythm
(D) The first and most emphasized beat of a cycle

**73.** Which structural element divides a Tala into distinct metric sections or measures?
(A) Theka
(B) Tihai
(C) Vibhag
(D) Laya

**74.** In Hindustani Tala notation, an unstressed beat indicated by a wave of the hand is called:
(A) An unstressed beat indicated by a wave of the hand
(B) A stressed beat indicated by a clap of the hands
(C) The first beat of the rhythmic cycle in a Tala
(D) A beat that occurs after the main cycle has passed

**75.** Read the following statements and select the correct option:
**Assertion (A):** The first beat of any Tala cycle is known as Sama.
**Reason (R):** Sama is generally the most emphasized beat and serves as the convergence point for both melody and rhythm.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**76.** In Tabla playing, a systematic, rule-bound composition that is expanded through variations (Paltas) is called:
(A) A rhythmic phrase repeated three times to conclude
(B) A rule-bound composition expanded through variations
(C) A light, playful rhythm used in semi-classical music
(D) A vigorous composition originating from the Pakhawaj

**77.** Which Tabla composition is traditionally played at the very beginning of a solo performance, featuring complex phrasing and intricate cross-rhythms?
(A) A rapid stream of sounds mimicking a train
(B) A light, playful rhythm used in semi-classical
(C) An introductory piece with complex cross-rhythms
(D) A fixed composition played on stringed instruments

**78.** A sudden, dynamic introductory piece played on percussion to commence a performance is known as:
(A) A slow, concluding rhythmic phrase
(B) A rule-bound expandable composition
(C) A fixed 4-beat cycle of the rhythm
(D) An explosive opening to start a piece

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**79.** Identify the correct statement regarding "Paran".
(A) A vigorous Pakhawaj piece with heavy, open strokes
(B) A light, playful rhythm used only in Thumri forms
(C) A single rhythmic phrase repeated exactly twice
(D) A melodic glide used specifically in vocal music

**80.** Consider the following statements about Tabla compositions:
I. Rela is characterized by a rapid, continuous stream of sounds mimicking a train or flowing water.
II. A Tihai is a rhythmic phrase repeated three times to conclude on the Sama.
III. Chakradar is a composition that is played three times consecutively, ending on the

Sama.
IV. Laggi is a slow, heavy composition played exclusively in Dhrupad.
Which combination of statements is correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**81.** A rhythmic phrase repeated exactly three times to resolve on a focal beat (usually Sama) is a:
(A) A fixed instrumental composition set to a Tala
(B) A rhythmic phrase repeated thrice to end on Sama
(C) An introductory composition with cross-rhythms
(D) A rule-bound tabla piece expanded by variations

**82.** What distinguishes a Chakradar Tihai from a simple Tihai?
(A) A larger composition that is played three times
(B) A rhythmic phrase that is played only one time
(C) A pattern completely devoid of any rhythmic gaps
(D) A structure that can only be played in Teental

**83.** Light, sprightly Tabla compositions usually played to accompany semi-classical or light music forms like Thumri or Ghazal are termed:
(A) Vigorous Pakhawaj compositions with heavy strokes
(B) Rule-bound compositions played in solo performances
(C) Light rhythms used in forms like Thumri or Ghazal
(D) Explosive opening patterns played at the beginning

**84.** Which of the following is NOT a characteristic of Marga Tala?
(A) They are ancient, rigid structures found in classical texts.
(B) They were considered sacred and unchangeable.
(C) Chachchatputa is an example of Marga Tala.
(D) Flexible rhythms used in modern popular music

**85.** Consider the following statements regarding Graha in rhythm:
I. Graha indicates the starting point of the music relative to the Tala cycle.
II. Sama Graha means the music and the Tala start simultaneously.
III. Vishama Graha is when the music and Tala do not start together.
IV. Atita means the music starts before the Sama.
V. Anagata means the music starts after the Sama.
Which combination of statements is correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) I, II, III, IV, and V
(D) II, III, IV, and V

**86.** One complete cycle of a Tala from the first beat to the last is called an:
(A) A single metric division or section of the cycle
(B) One complete cycle of a Tala from start to finish
(C) A stressed beat indicated by a clap of the hands
(D) The smallest unit of time measurement in rhythm

**87.** If a vocal composition begins exactly on the first beat of the Tala cycle, it exemplifies:
(A) Anagata Graha
(B) Atita Graha
(C) Vishama Graha
(D) Sama Graha

**88.** Which term describes the rhythmic interplay where a melodic phrase concludes just after the Sama has passed?
(A) Atita
(B) Anagata
(C) Khali
(D) Vibhag

**89.** Read the following statements and select the correct option:
**Statement I:** Anagata Graha occurs when the song starts before the rhythmic cycle reaches the

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Sama.
**Statement II:** Atita Graha occurs when the song starts after the Sama has passed.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**90.** Match the structural terms of Gamakas:
List I: (Gamakas)
P. Kampita
Q. Andolita
R. Ahata
S. Sphurita
List II: (Descriptions)
1. A slow swing or oscillation
2. Striking the next note and immediately returning
3. A shake or rapid oscillation
4. A throbbing effect achieved by repeating a note with the lower note as grace
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-4, R-3, S-1

**91.** The ancient musicologists categorized Gamakas into primarily how many types in the Dasvidha system?
(A) 5
(B) 15
(C) 22
(D) 10

**92.** Which text extensively outlines the Panchdasa (15) Gamakas?
(A) Natya Shastra
(B) Sangeet Ratnakara
(C) Brihaddeshi
(D) Dattilam

**93.** What is the primary function of the Katapayadi scheme in Indian music?
(A) To calculate the total number of matras in a Tala
(B) To tune the drone strings of a Saraswati Veena
(C) To determine a Melakarta's number from its name
(D) To dictate the time of day a Raga should be sung

**94.** Identify the incorrect application of the Katapayadi rule.
(A) Consonants are mapped to digits 1 through 9 and 0.
(B) In a conjunct consonant, only the last consonant's value is taken.
(C) The derived digits are reversed to get the final Melakarta number.
(D) Vowels acting independently carry numerical value.

**95.** Read the following statements and select the correct option:
**Assertion (A):** In the Katapayadi system, the name "Kanakangi" corresponds to the 1st Melakarta.
**Reason (R):** The formula dictates reversing the digits obtained from the first two syllables of the Raga's name.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**96.** How many Chakras comprise the 72 Melakarta system?
(A) 6
(B) 12
(C) 10
(D) 15

**97.** Which of the following is the correct name for the 1st Chakra in the 72 Melakarta scheme?
(A) Netra
(B) Indu
(C) Agni
(D) Veda

**98.** In the 12 Chakra system, what numerical value does the "Vasu" Chakra correspond to?
(A) 8
(B) 5
(C) 6
(D) 7

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**99.** Which of the following is NOT an actual Chakra name in the Melakarta system?
(A) Ritu
(B) Aditya
(C) Chandra
(D) Rudra

**100.** Consider the following statements about the 12 Swarasthanas:
I. The octave is divided into 12 semitones or Swarasthanas.
II. Shadja and Panchama are fixed (Achala) Swaras.
III. Rishabha, Gandhara, Madhyama, Dhaivata, and Nishada have two variations each.
IV. Carnatic music theoretically names 16 Swaras across these 12 positions.
Which combination of statements is correct?
(A) I, II, and III
(B) I, II, III, and IV
(C) II, III, and IV
(D) I, III, and IV

**101.** What is the fundamental process of "Niraval" in Carnatic music?
(A) Singing pure rhythmic syllables without any lyrics
(B) The rapid strumming of the Saraswati Veena strings
(C) Melodic improvisation using the lyrics of the piece
(D) The concluding mathematical rhythmic sequence used

**102.** How does Sangati differ from Niraval?
(A) Sangati is strictly rhythmic, Niraval is melodic.
(B) Sangati is pre-composed, Niraval is impromptu.
(C) Sangati is wordless, Niraval is sung with words.
(D) There is no difference; they are both synonyms.

**103.** Which musical component serves as the signature of the Vaggeyakara inserted into the lyric of a composition?
(A) The tonal color of the voice used in the song
(B) The unmetered improvisation of the Raga scale
(C) The rhythmic improvisation using specific sounds
(D) The signature of the composer within the lyrics

**104.** If a composition contains a specific composer's name integrated into the final stanza, this word functions as a:
(A) Vaggeyakara Mudra
(B) Specific Raga Mudra
(C) Standard Tala Mudra
(D) Prabandha Mudra

**105.** Consider the following statements about Shadangas (Six Limbs of Tala):
I. Anudrutam consists of 1 beat.
II. Drutam consists of 2 beats (a clap and a wave).
III. Laghu's value varies depending on its Jati.
IV. Guru consists of 8 beats.
V. Kakapadam consists of 16 beats.
Which combination of statements is correct?
(A) I, II, and III only
(B) I, II, III, and IV only
(C) I, II, III, IV, and V
(D) II, III, IV, and V only

**106.** In the Akarmatrik notation system, a dash ( - ) placed after a swara indicates:
(A) The swara's duration is extended by one matra
(B) The swara is skipped
(C) The swara belongs to the lower octave
(D) The swara is sharp

**107.** Who developed the Akarmatrik system of notation?
(A) Pt. V.N. Bhatkhande
(B) Pt. V.D. Paluskar
(C) Purandara Dasa
(D) Jyotirindranath Tagore

**108.** Which musical term defines the tonal color or expressive modulation of voice used to convey specific emotions?
(A) The signature of the composer in the lyrics
(B) The tonal color of voice used for emotions
(C) A light, playful rhythm used in Thumri forms
(D) One full cycle of a specific rhythmic Tala

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**109.** What is the primary characteristic of Tanam in Carnatic music?
(A) It is sung entirely without any rhythmic pulse.
(B) It strictly uses the lyrics of the Kriti piece.
(C) It is rhythmic improvisation without percussion.
(D) It is an intricate pattern played on drums only.

**110.** Match the Shadangas with their symbols:
List I: (Shadangas)
P. Anudrutam
Q. Drutam
R. Laghu
S. Guru
List II: (Symbols)
1. |
2. O
3. U
4. 8
(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-2, S-4

**111.** Alapana in Carnatic music is equivalent to which Hindustani concept?
(A) Alap
(B) Tana
(C) Gat
(D) Bandish

**112.** Identify the correct statement about Kaku.
(A) It is solely a rhythmic instrument used for beats.
(B) Historical texts mention various types of Kaku.
(C) It refers to the tuning pegs of a Saraswati Veena.
(D) It is a type of Tala consisting of 14 total beats.

**113.** Which of the following is considered an incorrect pair?
(A) Anudrutam - 1 unit
(B) Plutam - 12 units
(C) Drutam - 2 units
(D) Kakapadam - 16 units

**114.** Which Hindustani term describes a highly ornamented descending glide?
(A) Meend
(B) Khatka
(C) Ghaseet
(D) Laggi

**115.** Read the following statements and select the correct option:
**Assertion (A):** In Hindustani music, the term "Suddha" designates the natural pitch of a note.
**Reason (R):** A note becomes "Vikrit" when it is moved from its natural position, either flattened (Komal) or sharpened (Tivra).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**116.** Which of the following is a key factor in identifying a Raga?
(A) Recognizing a Raga solely by its rhythmic Tala
(B) Knowing the biographical details of the composer
(C) Counting the strings on the accompanying Tanpura
(D) Identifying unique Pakad and prominent Vadi notes

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**117.** Read the following statements and select the correct option:
**Statement I:** The Saptak contains seven pure notes.
**Statement II:** The standard Western major scale perfectly aligns with the exact microtonal Shruti intervals of the Indian Suddha scale.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**118.** What does a performer do when applying the concept of "Avirbhav"?
(A) Introduce a foreign note to confuse the

listener
(B) Return to the original Raga to restore its mood
(C) Stop playing the instrument and start singing
(D) Change the rhythm from a slow to a fast tempo

**119.** Which term describes a rapid vibrating effect created on a single fret of a stringed instrument?
(A) Tihai
(B) Khali
(C) Katapayadi
(D) Kampita Gamaka

**120.** Consider the following statements on Swaras:
I. Sa and Pa are Achala (immovable).
II. Re, Ga, Dha, Ni can be Komal (flat).
III. Ma can be Tivra (sharp).
IV. Sa and Pa can be both Komal and Tivra.
Which combination of statements correctly reflects the Hindustani Swara system?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

**121.** What happens if a singer consistently emphasizes the Vivadi swara instead of the Vadi?
(A) The Raga becomes more beautiful for the audience.
(B) The tempo of the song automatically starts to rise.
(C) The nature and identity of the Raga are destroyed.
(D) The performance transforms into a rhythmic Tihai.

**122.** Which term describes the final resting note of an ancient melodic composition?
(A) Nyasa
(B) Graha
(C) Alpatva
(D) Sanchari

**123.** Identify the incorrect statement regarding the time theory of Ragas.
(A) Purvanga Vadi Ragas are generally sung between 12 noon and 12 midnight.
(B) Uttaranga Vadi Ragas are generally sung between 12 midnight and 12 noon.
(C) Ragas with Komal Re and Dha are usually sung at twilight.
(D) The time theory prohibits singing any Raga out of time.

**124.** Which of the following is not an instrument traditionally part of the ancient Kutapa?
(A) Vamshi
(B) Synthesizer
(C) Veena
(D) Mridanga

**125.** Consider the following regarding the 12 Chakras:
I. Indu
II. Netra
III. Agni
IV. Veda
V. Bana
Which combination correctly matches their numerical order (1st to 5th)?
(A) I-1, II-2, III-3, IV-4, V-5
(B) I-2, II-1, III-4, IV-3, V-5
(C) I-5, II-4, III-3, IV-2, V-1
(D) I-1, II-3, III-2, IV-5, V-4

**126.** A 10-beat rhythm cycle is divided into 4 vibhags of 2-3-2-3 matras. Which Tala does this describe?
(A) Teental
(B) Ektaal
(C) Dadra
(D) Jhaptal

**127.** If a Raga completely drops the notes Ga and Ni in both Aroha and Avaroha, its Jati is:
(A) Audava-Audava
(B) Shadava-Shadava
(C) Sampoorna-Sampoorna
(D) Audava-Sampoorna

**128.** What distinguishes Bhashanga Ragas from Upanga Ragas?
(A) Upanga Ragas are vocal; Bhashanga are instrumental.
(B) Bhashanga use foreign notes; Upanga use parent notes.
(C) Upanga Ragas have 7 notes; Bhashanga have 5 notes.
(D) Bhashanga Ragas have no fixed rhythmic cycle or Tala.

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**129.** Which of the following correctly pairs a note with its microtonal definition?
(A) Ahata Nada - Unstruck sound
(B) Shruti - The smallest perceptible pitch interval
(C) Saptak - A rhythmic cycle
(D) Mela - A vocal ornament

**130.** Match the Tala components with their definitions:
List I: (Tala Components)
P. Matra
Q. Vibhag
R. Tali
S. Khali
List II: (Definitions)
1. A measure or section of the cycle
2. An empty or unstressed beat
3. The smallest unit of time
4. A stressed beat shown by a clap
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

**131.** Read the following statements and select the correct option:
**Statement I:** The Akarmatrik notation uses symbols like vertical bars, dashes, and curves to indicate rhythm and pitch duration.
**Statement II:** It is the standard notation system used for Hindustani music in certain regional traditions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**132.** Which technique is being performed when an instrumentalist plays rapid strokes on drone strings alternating with melody strings?
(A) Alap
(B) Vilambit Gat
(C) Meend
(D) Jhala

**133.** What is the direct cause of "Dissonance" in a Raga?
(A) Singing the Vadi swara too loudly for the audience
(B) Playing the tabla in drut laya with the main singer
(C) Using notes one shruti apart, creating a clash
(D) Returning to the Sama exactly on the first beat

**134.** Which sequence of notes correctly represents the "Uttaranga" of a Saptak?
(A) Sa, Re, Ga, Ma
(B) Pa, Dha, Ni, Sa'
(C) Ma, Pa, Dha
(D) Re, Ga, Ma, Pa

**135.** Read the following statements and select the correct option:
**Assertion (A):** Bahutva refers to the prominent use of a note.
**Reason (R):** Vadi and Samvadi are natural examples of notes that exhibit Bahutva in a Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**136.** Which term describes a complex, rule-bound tabla composition that can be methodically expanded using variations?
(A) A rule-bound composition expanded by variations
(B) A fixed instrumental composition set to a Tala
(C) A rhythmic phrase repeated exactly three times
(D) A parent scale from which various Ragas derive

**137.** Identify the correct statement about "Theka".
(A) A random series of various drum strokes used
(B) A melodic glide used in vocal or string music
(C) The standard sequence of tabla syllables for Tala

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(D) A rhythmic cycle that only exists in 16 beats

**138.** Which of the following is NOT an element of Taladasa Pranas?
(A) Alankar
(B) Graha
(C) Jati
(D) Prastara

**139.** Identify the incorrect pair regarding Yati types.
(A) Sama - Uniform pattern throughout
(B) Gopuccha - Wide to narrow
(C) Srotovaha - Narrow to wide
(D) Damaru - Narrow to wide to narrow

**140.** Consider the following regarding the 35 Talas in Carnatic music:
I. There are 7 basic Sapta Talas.
II. Each basic Tala can be modified by 5 Jatis of the Laghu.
III. Trisra Jati Laghu has 3 beats.
IV. Chaturasra Jati Laghu has 4 beats.
Which combination of statements is correct?
(A) I and II only
(B) III and IV only
(C) I, II, III, and IV
(D) I, III, and IV only

**141.** What is an Avartana?
(A) The metallic string of a sitar
(B) The ending note of an Alap
(C) One full cycle of a Tala
(D) A type of ancient drum

**142.** A composition ends precisely on the first beat of the rhythmic cycle. What is this beat called?
(A) Khali
(B) Atita
(C) Anagata
(D) Sama

**143.** If a rhythmic pattern creates an effect of a narrow beginning and end with a broad middle, which Yati does it resemble?
(A) Mridanga Yati
(B) Damaru Yati
(C) Sama Yati
(D) Gopuccha Yati

**144.** Which definition best suits "Uthaan" in percussion?
(A) A slow, concluding phrase in the rhythmic cycle
(B) An explosive opening played to establish the mood
(C) A fixed 4-beat rhythm used in the percussion solo
(D) A vocal ornament used during the Alapana section

**145.** Consider the following statements about Gamakas:
I. Dasvidha Gamakas list 10 types of ornamentation.
II. Panchdasa Gamakas list 15 types of ornamentation.
III. Ancient texts describe the 15 types.
IV. Gamakas are purely rhythmic variations without pitch changes.
V. Kampita is a widely recognized Gamaka in both traditions.
Which combination of statements is correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**146.** Which term accurately denotes a very short, quick ornamentation involving adjacent notes, sounding like a delicate 'knot' of sound?
(A) Murki
(B) Meend
(C) Ghaseet
(D) Varna

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**147.** A "Kutapa" in ancient musicology primarily refers to:
(A) A solo vocalist performing in the temple court
(B) The physical architecture of a classical theater
(C) An instrumental ensemble or ancient orchestra
(D) The physical makeup used by a classical actor

**148.** Read the following statements and select the correct option:
**Statement I:** Vaggeyakara translates roughly to one who creates both words and music.
**Statement II:** Historical masters of music are often considered eminent Vaggeyakaras.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**149.** The process of tuning a drone instrument primarily involves which notes?
(A) Tuning the instrument using Re and Dha notes
(B) Tuning the instrument using Ga and Ni notes
(C) Tuning the instrument using Sa and Pa notes
(D) Tuning the instrument using only Vikrit notes

**150.** Match the Vedic Swaras with their corresponding relative pitch order (high to low):
List I: (Vedic Swaras)
P. Krushtha
Q. Pratham
R. Dwitiya
S. Tritiya
List II: (Pitch Order)
1. Highest
2. Second highest
3. Third highest
4. Fourth highest
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-3, R-2, S-4

**151.** What is the fundamental difference between Marga and Deshi Sangeeta?
(A) Marga uses instruments; Deshi uses the voice only.
(B) Marga is fast-paced; Deshi is usually slow-paced.
(C) Marga is a modern invention; Deshi is very ancient.
(D) Marga is rule-bound; Deshi is flexible and pleasing.

**152.** Which term specifies a musical phrase that is essential and uniquely identifying to a Raga?
(A) Pakad
(B) Varna
(C) Laya
(D) Jod

**153.** Identify the incorrect statement regarding "Tana".
(A) It involves rapid singing of notes.
(B) It can be sung in Akar.
(C) Tana represents fast passages used to elaborate a Raga.
(D) It helps demonstrate the artist's vocal agility.

**154.** Which of the following is considered the correct pair of instrument technique and description?
(A) Soot - Sliding on a string to connect notes
(B) Ghaseet - Striking the tabla drum forcefully
(C) Meend - Playing rapid staccato notes in a row
(D) Jhala - A slow vocal glide in the Alap section

**155.** Read the following statements and select the correct option:
**Assertion (A):** Bhashanga Ragas incorporate foreign notes (Anya Swara).
**Reason (R):** These foreign notes are used systematically to enhance aesthetic beauty without destroying the core identity of the Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**156.** If a musical composition has 7 notes in ascending and 5 notes in descending, its Jati is:
(A) Audava-Sampoorna
(B) Sampoorna-Audava
(C) Shadava-Shadava
(D) Sampoorna-Shadava

**157.** Which element dictates the primary mood and tonal center of a Hindustani Raga?
(A) The unstressed beat of the rhythmic cycle
(B) The metric division of a particular Tala
(C) The Vadi Swara which acts as the king note
(D) A rhythmic phrase repeated exactly thrice

**158.** Identify the incorrect statement about the "Baj" of an instrument.
(A) It refers to the style or school of playing the

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piece.
(B) Specific historical styles exist for the Sitar player.
(C) Different Baj styles have characteristic rhythm patterns.
(D) It dictates the absolute pitch used for global tuning.

**159.** What is "Ladi" in the context of percussion playing?
(A) Rapid rhythmic patterns played at the end of a piece
(B) The physical act of tuning the percussion drum head
(C) A slow 16-beat cycle used in the main composition
(D) A melodic instrument used for rhythmic accompaniment

**160.** Consider the following combinations of Tala characteristics:
I. Teental: 16 beats, 4 vibhags.
II. Ektaal: 12 beats, 6 vibhags.
III. Jhaptal: 10 beats, 4 vibhags.
IV. Rupak: 7 beats, 3 vibhags.
Which combination of statements is correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, III, and IV

**161.** An Alapana in Carnatic music typically relies on:
(A) Fixed rhythmic cycles used in the percussion
(B) Unmetered melodic improvisation of the Raga
(C) Predetermined lyrical poetry for the song
(D) Accompaniment by a percussion drum player

**162.** What does "Mudra" signify in a composition?
(A) The signature of the composer in the lyrics
(B) The physical hand gesture of the singer
(C) The overall speed of the musical composition
(D) The ending note of the musical song used

**163.** A singer alters their voice quality to match the emotion of the lyric, such as sounding pleading or sorrowful. This application is termed:
(A) Tanam
(B) Niraval
(C) Kaku
(D) Ghaseet

**164.** Which of the following is NOT a type of Kaku?
(A) Swara Kaku
(B) Raga Kaku
(C) Anyadesa Kaku
(D) Tala Kaku

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**165.** Consider the following regarding the 12 Swarasthanas:
I. Shadja (Sa)
II. Shuddha Rishabha (Re1)
III. Chatusshruti Rishabha (Re2)
IV. Sadharana Gandhara (Ga2)
V. Antara Gandhara (Ga3)
Which combination of statements correctly lists the immediate ascending sequence from Sa?
(A) I, II, III, IV, V
(B) I, III, II, V, IV
(C) I, V, IV, III, II
(D) I, II, IV, III, V

**166.** A "Sangati" in a musical composition is best described as:
(A) An impromptu unmetered Alapana of the Raga
(B) A structured melodic variation of a line
(C) The rhythmic solo by a percussion artist
(D) The tuning phase of a classical concert

**167.** Which of the following defines a "Graha" swara in ancient terminology?
(A) The note on which the musical song ends
(B) The note that is omitted from the scale
(C) The note that dissonates with the Vadi
(D) The note on which the musical song begins

**168.** Read the following statements and select the correct option:
**Statement I:** The Akarmatrik system of notation was designed to standardize certain regional music notation.
**Statement II:** It uses letters from the English alphabet exclusively.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect

(D) Statement I is incorrect but Statement II is correct

**169.** What effect does playing a "Rela" on the tabla produce?
(A) A slow, heavy, and resonant drum sound
(B) A purely melodic tone from the Tanpura
(C) A swift, continuous, and rolling sound
(D) A complete silence during the rhythmic part

**170.** Match the percussion compositions with their defining traits:
List I: (Compositions)
P. Peshkar
Q. Quida
R. Tihai
S. Rela
List II: (Traits)
1. Rhythmic phrase repeated thrice
2. Rapid, rolling, continuous strokes
3. Introductory composition with complex cross-rhythms
4. Rule-bound expandable composition
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

**171.** If a musician applies "Meend", they are:
(A) Jumping abruptly between two different notes
(B) Striking the tabla drum with an open palm hit
(C) Singing out of tune intentionally for a song
(D) Gliding smoothly between notes without a break

**172.** The presence of both Shuddha and Vikrit forms of the same note in a consecutive musical phrase indicates:
(A) Alpatva
(B) An inherent melodic complexity
(C) A complete breach of classical rules
(D) A change in Tala

**173.** Identify the incorrect pair regarding Swaras.
(A) Sa and Pa - Achala
(B) Re and Dha - Can be Komal
(C) Ni - Can be Tivra
(D) Ma - Can be Tivra

**174.** Which musical term corresponds to the "catch phrase" of a Raga?
(A) Aroha
(B) Avaroha
(C) Saptak
(D) Pakad

**175.** Read the following statements and select the correct option:
**Assertion (A):** The Tala system in Indian music is cyclic.
**Reason (R):** After the final beat of the avartana, the rhythm returns to the first beat to begin the cycle again.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**176.** Which term describes the simultaneous sounding of different pitches to create chords?
(A) Melody
(B) Harmony
(C) Meend
(D) Alap

**177.** Indian classical music is fundamentally based on:
(A) Harmony
(B) Melody
(C) Counterpoint
(D) Polyphony

**178.** A "Sampoorna" Raga must possess how many distinct notes in its scale?
(A) 7
(B) 5
(C) 6
(D) 12

**179.** Identify the incorrect statement about "Laya".
(A) It dictates the tempo of the music.
(B) Drut laya is faster than Madhya laya.
(C) Vilambit laya refers to a very fast tempo.
(D) Maintaining consistent Laya is crucial for a performance.

**180.** Consider the following regarding the ancient structural notes:

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I. Graha: The starting note.
II. Ansha: The most prominent note.
III. Nyasa: The ending note.
IV. Apanyas: An intermediate resting point.
Which combination of statements is correct?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I, II, III, and IV

**181.** In the Carnatic 72 Melakarta scheme, the syllables "Ka, Ta, Pa, Ya" refer to:
(A) The names of four fundamental rhythmic Talas
(B) The names of four prominent historical masters
(C) Consonants used to calculate numerical values
(D) The names of the four main strings of a Veena

**182.** What is the fundamental characteristic of "Tirobhava"?
(A) It completely destroys the musical performance.
(B) It conceals the main Raga by using another Raga.
(C) It introduces a fast rhythmic cycle to the end.
(D) It is an unmetered vocal exercise for beginners.

**183.** To restore the mood of the primary Raga after executing Tirobhava, the artist performs:
(A) Alpatva
(B) Nyasa
(C) Gamaka
(D) Avirbhav

**184.** Which of the following is NOT one of the Shadangas of Tala?
(A) Jati
(B) Drutam
(C) Laghu
(D) Kakapadam

**185.** Consider the following regarding Shadangas:
I. Anudrutam: 1 unit.
II. Drutam: 2 units.
III. Laghu: 3, 4, 5, 7, or 9 units depending on Jati.
IV. Guru: 8 units.
V. Plutam: 12 units.
Which combination of statements correctly represents their values?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) I, II, III, IV, and V
(D) II, III, IV, and V only

**186.** Which section of a vocal performance specifically utilizes rhythmic syllables without percussion accompaniment?
(A) Tanam
(B) Niraval
(C) Sangati
(D) Pallavi

**187.** A student singing a sequence of notes such as "Sa-Re-Ga, Re-Ga-Ma, Ga-Ma-Pa" is practicing:
(A) Meend
(B) Tala
(C) Tihai
(D) Alankara

**188.** Read the following statements and select the correct option:
**Statement I:** The concept of Varna includes Sthayi, Arohi, Avarohi, and Sanchari.
**Statement II:** Sanchari Varna is the combination of Sthayi, Arohi, and Avarohi.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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**189.** The term "Layakari" refers to:
(A) The physical act of tuning the main instrument
(B) A type of ancient flute used in folk music
(C) Rhythmic play and complex divisions of beats
(D) The poetic content found within a typical song

**190.** Match the Tala components with their symbols in standard notation:
List I: (Tala Components)

P. Sama
Q. Khali
R. Matra division
S. Second Tali

List II: (Symbols)

1. X
2. 0
3. |
4. 2

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-2, R-3, S-1

**191.** A composition characterized by 3 distinct sections, played consecutively and concluding exactly on the Sama, is termed:
(A) Chakradar
(B) Rela
(C) Peshkar
(D) Uthaan

**192.** Which text provides a detailed exposition of the "Sapta Talas" and their expansion into 35 Talas?
(A) Natya Shastra
(B) Chaturdandi Prakashika
(C) Sangeet Ratnakara
(D) Brihaddeshi

**193.** Identify the incorrect statement about "Alpatva".
(A) It means the weak or infrequent use of a note.
(B) The Vadi swara is always subjected to Alpatva.
(C) It can be achieved by skipping the note completely.
(D) It can be achieved by touching the note very briefly.

**194.** If a note is repeatedly and prominently emphasized in a Raga, it exemplifies:
(A) Bahutva
(B) Alpatva
(C) Vivadi
(D) Tirobhava

**195.** Read the following statements and select the correct option:
**Assertion (A):** In Hindustani music, the Thata serves only as a parent classification scale and is not sung itself.
**Reason (R):** A Thata does not require aesthetic elements like Vadi, Samvadi, or Aroha-Avaroha, which are mandatory for a Raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**196.** Which term describes an instrumental piece set to a Tala, forming the core of a performance on instruments like the Sitar?
(A) Alap
(B) Jod
(C) Jhala
(D) Gat

**197.** The term "Vrinda" historically refers to:
(A) A single dancer performing on the stage
(B) A specific type of ancient Veena instrument
(C) An ensemble of singers or a vocal choir
(D) A mathematical formula for the rhythm

**198.** Which of the following is an example of an "Ahata Nada"?
(A) The theoretical sound of the whole universe
(B) The sound of plucking a guitar string now
(C) The internal sound heard during meditation
(D) Absolute silence during a performance piece

**199.** What does "Marga" signify in the context of Taladasa Pranas?
(A) The physical road to the performance venue
(B) The absolute pitch of the main instrument
(C) The lyrics used in the musical composition
(D) The rhythmic path or progress of the Tala

**200.** Consider the following musical ornaments:
I. Meend
II. Khatka
III. Murki
IV. Gamaka

Which combination of ornaments involves the manipulation of pitch for aesthetic enhancement?
(A) I and II only
(B) III and IV only
(C) I, II, and III only
(D) I, II, III, and IV

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**201.** Which technique utilizes a very fast, tight grouping of notes around a central pitch?
(A) Meend
(B) Ghaseet
(C) Murki
(D) Soot

**202.** The concept of "Kala" in Taladasa Pranas refers to:
(A) The unit of time or the duration of a Matra
(B) The physical hand gesture used for rhythm
(C) The melody of the Raga being performed now
(D) The ending note of the musical composition

**203.** Read the following statements and select the correct option:
**Statement I:** Prastara in Taladasa Pranas refers to the method of splitting or permutating a Tala's angas into smaller units.
**Statement II:** It has no mathematical basis.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**204.** Which of the following identifies the primary function of "Niraval" in a concert?
(A) To introduce the Raga without using any lyrics
(B) To creatively expand lyrics within the bound Tala
(C) To play a solo percussion piece during the concert
(D) To tune the instruments before the performance starts

**205.** Consider the following regarding Vedic Swaras:
I. Krushtha
II. Pratham
III. Dwitiya
IV. Tritiya
V. Chaturtha
Which of these denotes the highest pitch in the chanting sequence?
(A) I
(B) II
(C) III
(D) IV

**206.** In a Tihai, if the sequence is completed twice and the third repetition is interrupted when the Tala reaches the Sama, the result is considered:
(A) A perfectly executed Tihai phrase
(B) A Chakradar composition style
(C) An Alapana melodic improvisation
(D) A miscalculated Tihai repetition

**207.** Which term describes the unstressed section of a Tala, usually marked by a wave of the hand?
(A) The unstressed section marked by a wave
(B) The stressed beat marked by a hand clap
(C) The metric division of the rhythmic cycle
(D) The smallest unit of time in a Tala cycle

**208.** Identify the incorrect statement about "Vadi Swara".
(A) It is the most important note of the Raga.
(B) It is synonymous with the key center idea.
(C) It helps determine the time of singing the Raga.
(D) It dictates the dominant half of the Saptak.

**209.** If the Samvadi swara is accurately placed, it is typically located how far from the Vadi swara?
(A) 1 or 2 Shrutis
(B) 8 or 12 Shrutis
(C) 22 Shrutis
(D) It is adjacent to the Vadi

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**210.** Arrange the following Vedic Swaras in proper descending pitch order:
I. Pratham
II. Mandra
III. Krushtha
IV. Dwitiya
Which combination of statements is correct?
(A) III, I, IV, II
(B) I, II, III, IV
(C) III, IV, I, II
(D) IV, III, II, I

**211.** What is the primary characteristic of "Atiswarya" in Vedic chanting?
(A) It represents the highest note of the scale.
(B) It is a type of ancient percussion instrument.
(C) It represents the lowest note in the series.
(D) It is equivalent to a fast tempo of chanting.

**212.** In the 12 Chakra system, the 10th Chakra is named:
(A) Brahma
(B) Rudra
(C) Aditya
(D) Disi

**213.** Which concept involves producing an expressive shift in tonal quality to highlight the sentiment of a composition?
(A) Tala
(B) Laya
(C) Kaku
(D) Shruti

**214.** Identify the correct pair regarding the Saptak ranges.
(A) Mandra Saptak - High frequency octave range
(B) Madhya Saptak - Standard singing octave range
(C) Tara Saptak - Low frequency octave range used
(D) Ati Mandra - Highest possible frequency range

**215.** Read the following statements and select the correct option:
**Statement I:** The Akarmatrik notation uses specific symbols to denote exact time values.
**Statement II:** A semicolon is typically used to denote a specific rhythmic rest in certain regional systems.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**216.** Which term represents a specific combination of notes that establishes a unique melodic environment?
(A) Raga
(B) Mela
(C) Thata
(D) Laya

**217.** How does a Raga differ primarily from a Thata?
(A) A Raga has 5 notes; a Thata has 12 notes.
(B) A Raga is rhythmic; a Thata is merely melodic.
(C) A Raga is aesthetic; a Thata is merely a scale.
(D) There is no difference; they are interchangeable.

**218.** What defines a "Vivadi" Swara?
(A) A dissonant note that disrupts the melodic mood
(B) A note that harmonizes perfectly with Vadi
(C) The concluding note of the whole composition
(D) A continuous glide between two distinct notes

**219.** Applying the time theory of Ragas, a Raga with a prominent Vadi swara in the "Purvanga" is typically performed:
(A) Between 12 Midnight and 12 Noon
(B) Only during specific celestial events
(C) Exclusively in the early morning
(D) Between 12 Noon and 12 Midnight

**220.** Arrange the structural sections of a traditional Tabla solo in typical chronological performance order:
I. Rela
II. Peshkar
III. Quida
IV. Uthaan
Which combination of statements is correct?
(A) IV, II, III, I
(B) II, IV, I, III
(C) III, I, II, IV
(D) I, II, IV, III

**221.** Which vocal ornament explicitly involves a heavy, broad oscillation on a single note?
(A) A very short and quick melodic ornament
(B) A cluster of notes around a main pitch
(C) A heavy and broad oscillation on one note
(D) A continuous glide between two notes used

**222.** The 35 Talas of Carnatic music are formed by combining the 7 Sapta Talas with:
(A) 10 Thatas
(B) 12 Chakras
(C) 22 Shrutis
(D) 5 Jatis of Laghu

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**223.** Identify the incorrect statement about "Gat" in Hindustani music.
(A) Gat is unmetered improvisation without drums.
(B) It is a fixed instrumental composition style.
(C) Certain Gat styles are usually played in slow tempo.
(D) Certain Gat styles are usually played in fast tempo.

**224.** Which component is entirely unmetered and devoid of rhythmic accompaniment?
(A) Jod
(B) Alapa
(C) Gat
(D) Jhala

**225.** Read the following statements and select the correct option:
**Assertion (A):** The Katapayadi formula is an encryption scheme used to embed numbers in words.
**Reason (R):** In Carnatic music, it is used to determine the exact sequential number of a Melakarta Raga from its name.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**226.** What term describes the concluding phrase of an Alapa section that leads directly into the rhythmic pulse?
(A) Jod
(B) Mohra
(C) Tihai
(D) Mukhda

**227.** In the context of Carnatic music notation, what does a "Drutam" symbolize?
(A) A beat of 1 unit duration
(B) A cycle of 2 units
(C) A 4-unit duration
(D) A pure melody

**228.** Which definition correctly identifies "Shadava"?
(A) A rhythmic cycle consisting of six beats
(B) A stringed instrument with six total strings
(C) A composition divided into six equal parts
(D) A Raga utilizing exactly six notes in scale

**229.** Read the following statements and select the correct option:
**Statement I:** An "Upanga" Raga utilizes strictly the notes derived from its parent scale.
**Statement II:** A "Bhashanga" Raga incorporates one or more foreign notes for aesthetic appeal.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**230.** Arrange the following octave registers in order from lowest to highest pitch:
I. Tara
II. Madhya
III. Mandra
Which combination of statements is correct?
(A) I, II, III
(B) III, II, I
(C) II, I, III
(D) III, I, II

**231.** A continuous, rapid tremolo played on the main strings of an instrument represents the technique of:
(A) Meend
(B) Tanam
(C) Quida
(D) Jhala

**232.** What defines a Vaggeyakara in music?
(A) A composer-lyricist
(B) An instrumentalist
(C) A conductor
(D) An instrument maker

**233.** Which of the following best defines "Anuvadi" Swaras?
(A) Notes that clash with the Vadi note of the Raga
(B) Notes that are completely prohibited in the Raga
(C) The companion notes that support Vadi and Samvadi
(D) The starting note of a rhythmic Tala cycle

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**234.** If a Raga must avoid a certain note completely to maintain its purity, that note is:
(A) Varjit
(B) Vadi
(C) Samvadi
(D) Anuvadi

**235.** Identify the incorrect pair of Raga concepts.
(A) Pakad - The identifying catchphrase
(B) Aroha - Ascending scale
(C) Avaroha - Descending scale
(D) Vadi - The least used note

**236.** A musician deliberately blends the characteristics of one Raga into another to tease the audience, before returning to the original. This is an application of:
(A) Alpatva and Bahutva
(B) Tirobhava and Avirbhav
(C) Graha and Nyasa
(D) Aroha and Avaroha

**237.** Which term describes the final resting note of an ancient melodic composition?
(A) Nyasa
(B) Graha
(C) Alpatva
(D) Sanchari

**238.** In the Taladasa Prana system, "Kriya" refers to:
(A) The emotional sentiment of the lead singer
(B) The total duration of the musical song used
(C) The absolute pitch of the main instrument
(D) The physical action of marking the rhythm

**239.** The term "Gana" in ancient texts primarily referred to:
(A) Secular music meant for public entertainment
(B) A very strict and celestial form of music
(C) Only percussion music played on the drums
(D) Dance performed without any musical sounds

**240.** Arrange the following divisions of the Shadangas from shortest duration to longest:
I. Drutam
II. Kakapadam
III. Anudrutam
IV. Laghu
Which combination of statements is correct?
(A) III, I, IV, II
(B) I, III, IV, II
(C) IV, III, I, II
(D) III, IV, I, II

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**241.** What defines "Sama" in the context of Graha?
(A) The melody begins before the rhythmic cycle.
(B) The melody and rhythmic cycle begin together.
(C) The melody begins after the rhythmic cycle.
(D) The song is sung without any rhythm or Tala.

**242.** In Akarmatrik notation, a vertical bar signifies:
(A) A division between metric segments
(B) The end of the entire composition
(C) A sharp note in the musical scale
(D) A trill used in the melodic part

**243.** Which of the following is used to identify the "Baj" of a Sitar player?
(A) Knowing the player's age and experience
(B) Counting the number of frets on the neck
(C) Analyzing stroke patterns and structure
(D) Identifying the brand of the metal strings

**244.** Read the following statements and select the correct option:
**Statement I:** The "Varna" system outlines the fundamental directions of melodic movement.
**Statement II:** All melodic improvisations are practically combinations of the four Varnas.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**245.** Which of the following perfectly illustrates "Kampita" Gamaka?
(A) A straight, unmoving pitch held for a long time
(B) A melodic slide encompassing an entire octave range
(C) A distinct vibration or oscillation on a

specific note
(D) Striking a table forcefully to create a loud sound

**246.** What fundamentally defines a "Suddha" Swara in contrast to a "Vikrit" Swara?
(A) Suddha Swaras are flat notes in the modern system.
(B) Suddha Swaras rest on their natural positions.
(C) Suddha Swaras are only used in Marga music forms.
(D) Suddha Swaras cannot be sung in a very fast tempo.

**247.** The 12th Chakra in the Melakarta system is known as:
(A) Indu
(B) Rudra
(C) Rishi
(D) Aditya

**248.** Identify the incorrect statement concerning "Sangati".
(A) It involves spontaneous and unmetered improvisation.
(B) It is very prominent in many historical compositions.
(C) It presents graduated and systematic musical variations.
(D) It preserves the original lyric and rhythmic structure.

**249.** Which mathematical value does the "Kakapadam" represent in the Shadanga system?
(A) 2 units
(B) 4 units
(C) 8 units
(D) 16 units

**250.** Arrange the following 12 Chakras in their correct sequential order (Chakra 1 to 4):
I. Veda
II. Agni
III. Indu
IV. Netra
Which combination of statements is correct?
(A) III, IV, II, I
(B) I, II, III, IV
(C) III, II, IV, I
(D) IV, III, II, I

**Direction :** Please read the following source carefully.

*In the systematic study of musical sound, the fundamental concept revolves around Nada, which is theoretically categorized into ahata (struck) and anahata (unstruck) sound. Academic musicology exclusively emphasizes ahata nada for practical performance and theoretical analysis. This perceptible struck sound forms the absolute basis for Shruti, defined as the smallest audible pitch interval. Shruti is traditionally classified into five distinct jaties, each representing distinct emotional and acoustic properties essential for melodic construction. From this continuous spectrum of Shrutis emerge the definite musical notes known as Swaras. Historically, the evolutionary trajectory of musical notes can be traced back to the Seven Vedic Swaras utilized in ancient ritualistic chants. These subsequently transitioned into the formal Seven Swaras used in Gandharva music. In established classical frameworks, these foundational pitches are systematically organized into Suddha (natural) and Vikrit (altered) Swaras, providing the vital structural variations required for complex melodic elaboration. The precise intonation and placement of both natural and altered Swaras determine the acoustic accuracy and aesthetic depth of a musical performance. Understanding the intricate relationship between the unstruck philosophical ideal and the struck practical reality of sound remains central to analyzing the historical development of musical intervals in this academic discipline.*

Based on the above source, attempt the following five questions.

**251.** According to the source, which type of sound does academic musicology exclusively emphasize for practical performance?
(A) Anahata nada
(B) Ahata nada
(C) Vedic nada
(D) Gandharva nada

**252.** How is Shruti defined in the provided text?
(A) The smallest audible pitch interval
(B) The philosophical ideal of unstruck sound
(C) The mathematical permutation of a

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rhythmic cycle
(D) The structural variation of a natural note

**253.** How many jaties are traditionally used to classify Shruti?
(A) Three
(B) Seven
(C) Five
(D) Nine

**254.** What is the historical origin of the musical notes mentioned in the text?
(A) The intricate relationship of philosophical concepts
(B) The continuous spectrum of acoustic intervals
(C) The formal notes utilized in modern performance
(D) The Seven Vedic Swaras used in ancient chants

**255.** What role do Suddha and Vikrit Swaras play in established classical frameworks?
(A) They transition ancient chants into various unstruck rhythmic ideals
(B) They eliminate the fundamental need for audible pitch intervals
(C) Structural variations required for melodic elaboration
(D) They represent the sole philosophical and aesthetic musical ideals

**Direction :** Please read the following source carefully.

*The architectural framework of a melodic entity relies heavily on specific technical terms that govern the precise deployment of notes. The hierarchical importance of notes within a scale is established through the Vadi, the most prominent sonant note, and the Samvadi, the consonant note that supports the Vadi. The remaining permissible notes function as Anuvadi, contributing to the melodic flow, while the dissonant Vivadi note is either completely omitted or used exceptionally to create intentional tension. The skeletal structure of the melody is delineated by its Aroha (ascending order of notes) and Avaroha (descending order of notes), which dictate the fundamental movement across the Saptak (register). However, the true identity of the melodic framework is uniquely captured through its Pakad or vishesa sanchara, a characteristic catch-phrase or distinct tonal sequence that ensures immediate recognition. Furthermore, the octave is divided into two structural halves: the lower tetrachord, known as Purvanga, and the upper tetrachord, known as Uttaranga. The placement of the primary sonant note in either the lower or upper tetrachord crucially dictates the temporal and structural development of the overall performance, ensuring a balanced and rule-bound melodic architecture.*
Based on the above source, attempt the following five questions.

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**256.** What establishes the hierarchical importance of notes within a scale according to the source?
(A) The Aroha and Avaroha
(B) The Vadi and Samvadi
(C) The Purvanga and Uttaranga
(D) The Pakad and Saptak

**257.** How does the source describe the function of the Vivadi note?
(A) Functions as the most prominent sonant note within the scale
(B) Acts as a consonant note supporting the primary melodic flow
(C) Dictates the fundamental ascending movement across the register
(D) Omitted or used exceptionally to create intentional tension

**258.** Which term represents the characteristic catch-phrase or distinct tonal sequence of a melodic framework?
(A) Pakad or vishesa sanchara
(B) Aroha and Avaroha movements
(C) Anuvadi and Vivadi notes
(D) Purvanga and Uttaranga parts

**259.** What is the lower tetrachord of the octave's structural division called?
(A) Uttaranga
(B) Saptak
(C) Purvanga
(D) Aroha

**260.** What centrally dictates the temporal and structural development of the overall performance?
(A) Primary sonant note placement in the lower or upper tetrachord

(B) Complete omission of all Anuvadi notes within the musical scale
(C) Descending order and skeletal movement of the established melody
(D) Rapid deployment and execution of the fundamental musical movement

**Direction :** Please read the following source carefully.

*The aesthetic manifestation of classical melody transcends a mere sequential arrangement of notes, relying extensively on intricate techniques of elaboration and ornamentation. The initial exploration of the melodic framework occurs through Alapa, an unmetered, improvised exposition that systematically introduces the emotional landscape without rigid rhythmic constraints. Following this foundational development, dynamic tension is introduced through Tana, which comprises rapid, patterned melodic passages demanding high technical dexterity. To infuse life into individual notes, performers employ Gamaka, a comprehensive term for various graceful oscillations and ornamentations. Specific decorative techniques further embellish the performance, such as Meend, a continuous and unbroken glide connecting two pitches, and Soot, another form of smooth transition. For faster, more localized embellishments, musicians utilize Khatka and Murki, which are crisp, swift grace notes clustering around a central pitch. The application of these ornamentations is strictly regulated by the principles of Alpatva and Bahutva, dictating the deliberate infrequency (weakness) or multiplicity (strength) of specific notes. This calculated balance ensures that the structural integrity of the melody is maintained while allowing for highly individualized, ornamented expressions within the established boundaries of the musical tradition.*

Based on the above source, attempt the following five questions.

**261.** How is Alapa characterized in the provided text?
(A) A comprehensive term for graceful oscillations
(B) Rapid, patterned melodic passages demanding high technical dexterity
(C) A continuous and unbroken glide connecting two pitches
(D) An unmetered, improvised exposition lacking rigid rhythmic constraints

**262.** Which technique involves rapid, patterned melodic passages demanding high technical dexterity?
(A) Meend
(B) Tana
(C) Murki
(D) Alapa

**263.** What is Meend, as described in the source?
(A) A crisp, swift grace note clustering around a central pitch
(B) A deliberate infrequency of a specific note
(C) A continuous and unbroken glide connecting two pitches
(D) An unmetered introduction to the emotional landscape

**264.** Which terms represent crisp, swift grace notes clustering around a central pitch?
(A) Alpatva and Bahutva
(B) Meend and Soot
(C) Alapa and Tana
(D) Khatka and Murki

**265.** What do the principles of Alpatva and Bahutva strictly dictate?
(A) The deliberate infrequency or multiplicity of specific notes
(B) The rapid and continuous gliding between lower and higher registers
(C) The systematic introduction of dynamic rhythmic tension
(D) The transformation of unmetered improvisations into metered compositions

**Direction :** Please read the following source carefully.

*The taxonomic classification of musical scales and melodies provides a foundational structural system for theoretical analysis. At the macro level, the parent scales are conceptualized as Mela or Thata, which serve as the abstract generative frameworks containing all seven sequential notes. From these parent scales emerge the specific, emotionally evocative entities known as Raga, which function as the applied melodic structures for performance. The mathematical permutation of notes within a Raga determines*

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*its jati or structural classification based on the number of notes utilized in its ascent and descent. A pentatonic structure employing five notes is categorized as Audava, a hexatonic structure with six notes is termed Shadava, and a heptatonic structure utilizing all seven notes is known as Sampoorna. Beyond the numerical note count, melodies are also classified by their adherence to their parent scale. An Upanga framework strictly utilizes only the notes derived directly from its designated parent Mela or Thata. In contrast, a Bhashanga framework deliberately incorporates foreign or external notes outside its parent scale to enhance its aesthetic appeal and emotional depth, reflecting a highly sophisticated understanding of melodic rule-breaking.*

Based on the above source, attempt the following five questions.

**266.** What serve as the abstract generative frameworks containing all seven sequential notes?
(A) Raga and Jati
(B) Mela or Thata
(C) Upanga and Bhashanga
(D) Audava and Shadava

**267.** Which term describes a pentatonic structure employing exactly five notes?
(A) Shadava
(B) Audava
(C) Sampoorna
(D) Upanga

**268.** A melodic structure categorized as Sampoorna utilizes how many notes?
(A) Seven notes
(B) Five notes
(C) Six notes
(D) Twelve notes

**269.** What characterizes an Upanga framework according to the source?
(A) Incorporates external notes from outside its original parent scale
(B) Functions as an unmetered rhythmic improvisation for performance
(C) Uses notes derived from its designated parent Mela or Thata
(D) Structurally limits itself to a traditional pentatonic arrangement

**270.** Why does a Bhashanga framework deliberately incorporate external notes outside its parent scale?
(A) To simplify the mathematical permutation of notes
(B) To convert a heptatonic scale into a pentatonic scale
(C) To ensure absolute adherence to the foundational Mela
(D) To enhance its aesthetic appeal and emotional depth

**Direction :** Please read the following source carefully.

*The historical evolution of musical traditions delineates a clear distinction between sacred and secular artistic practices. The ancient repertoire was broadly conceptualized as Geeta, which encompassed formal vocal compositions. This repertoire was further bifurcated into Gandharva, an inflexible, ritualistic, and highly structured music believed to possess spiritual efficacy, and Gana, which was more flexible and oriented towards human entertainment. This duality is similarly reflected in the fundamental categorization of Marga Sangeeta and Deshi Sangeeta. Marga Sangeeta signifies the pristine, classical, and path-finding tradition rooted in divine origins and unchanging rules, whereas Deshi Sangeeta represents the dynamic, regional, and evolving musical practices that adapt to the varied tastes of people across different geographical locales. The execution of these diverse musical forms historically relied on collective ensembles. The ancient term Kutapa referred to a well-organized theatrical or musical ensemble, a concept that parallels the modern notion of Vrinda or choir and orchestra. The creation of such structured musical literature is attributed to the Vaggeyakara, a master composer who uniquely possesses the dual capability of writing the lyrical poetry (vak) and structuring its musical setting (geya).*

Based on the above source, attempt the following five questions.

**271.** How does the text describe the ancient musical category of Gandharva?
(A) Flexible practice oriented towards human entertainment and secular goals
(B) Dynamic regional practice adapting to

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varied local geographical tastes
(C) Inflexible, ritualistic music believed to possess spiritual efficacy
(D) Modern notion of choir and instrumental orchestration for ensembles

**272.** Which term signifies the pristine, classical, and path-finding tradition rooted in divine origins?
(A) Deshi Sangeeta
(B) Marga Sangeeta
(C) Kutapa
(D) Gana

**273.** What does Deshi Sangeeta represent in the context of the passage?
(A) Inflexible ritualistic chants belonging to the sacred antiquity
(B) Singular foundational text of lyrical poetry and musical form
(C) Absolute rejection of secular artistic expression in performance
(D) Dynamic, regional musical practices adapting to local tastes

**274.** What does the ancient term Kutapa refer to?
(A) A well-organized theatrical or musical ensemble
(B) The unchanging rules of divine musical origins
(C) The lyrical poetry written by a master composer
(D) A rigid vocal composition lacking instrumental support

**275.** According to the text, a Vaggeyakara uniquely possesses the dual capability of creating what?
(A) Sacred rituals and secular entertainments
(B) Regional variations and path-finding traditions
(C) Lyrical poetry and its musical setting
(D) Choirs and complex theatrical orchestrations

**Direction :** Please read the following source carefully.

*The structural progression of instrumental music presents a distinct architectural format, relying on specialized techniques to articulate musical thought. While global systems often explore the vertical chordal structures of Harmony, the studied tradition remains fundamentally rooted in the horizontal, linear progression of Melody. A traditional instrumental recital typically commences with unmetered exploration, gradually transitioning into Jod, a section introducing a definite rhythmic pulse without a percussion accompaniment. This pulse accelerates into Jhala, the climactic, high-speed phase characterized by the rapid and rhythmic striking of drone strings interwoven with the main melody. The core of the metered performance revolves around the Gat, a fixed, pre-composed instrumental composition set to a specific rhythmic cycle. To execute these compositions with appropriate stylistic nuance, instrumentalists employ specific techniques such as Ghaseet, an expressive slide executed along the frets of a stringed instrument to connect notes seamlessly. Furthermore, the overall stylistic approach and distinct fingering or bowing techniques utilized by the instrumentalist define their specific Baj. This concept of Baj categorizes the varied instrumental playing styles, ensuring that the unique technical traditions of different schools are systematically preserved and academically analyzed.*

Based on the above source, attempt the following five questions.

**276.** To which structural progression is the studied tradition fundamentally rooted?
(A) The horizontal, linear progression of Melody
(B) The vertical chordal structures of Harmony
(C) The arbitrary elimination of metric compositions
(D) The chaotic layering of unmetered improvisations

**277.** Which section of a traditional instrumental recital introduces a definite rhythmic pulse without percussion accompaniment?
(A) Gat
(B) Jhala
(C) Baj
(D) Jod

**278.** What characterizes the Jhala phase in an instrumental recital?
(A) Slow, unmetered exploration of linear harmony within a specific raga
(B) Rapid, rhythmic drone string strikes woven with the main melody
(C) Expressive sliding between notes without

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providing rhythmic momentum
(D) Fixed instrumental composition set to a specific rhythmic cycle form

**279.** What is a Gat in the context of instrumental performance?
(A) A rapid rhythmic pulse that lacks any structural or metric limitation
(B) An expressive slide executed along the frets of a stringed instrument
(C) A pre-composed instrumental piece set to a rhythmic cycle
(D) A theoretical category of vertical chordal harmony in global systems

**280.** What term categorizes the overall stylistic approach and distinct fingering or bowing techniques of an instrumentalist?
(A) Ghaseet
(B) Jhala
(C) Harmony
(D) Baj

**Direction :** Please read the following source carefully.

*The temporal foundation of musical performance is strictly governed by complex rhythmic frameworks and velocity dynamics. The overarching concept of the rhythmic cycle is defined as Tala, which serves as the precise metric canvas upon which melodic and percussive compositions are articulated. The inherent speed or tempo of this rhythmic cycle is known as Laya, which establishes the fundamental pacing of the performance. Musicians demonstrate their rhythmic mastery through different layakari, complex cross-rhythmic variations that manipulate the fundamental tempo to create mathematical polyrhythms. A comprehensive understanding of rhythm requires studying the Taladasa pranas, the ten vital elements or life-breaths of musical time, which govern everything from micro-durations to structural forms. Within this rhythmic progression, the structural patterning of tempo and phrasing is described by Yati, which dictates the geometric shaping of rhythmic sequences, such as tapering or expanding patterns. Historically, the evolution of these rhythmic systems is documented through the distinction between ancient, immutable Marga Tala and the more regionally diverse and adaptable Deshi Tala, illustrating the academic progression from rigid ritualistic time-keeping to dynamic, performance-oriented rhythmic expression.*

Based on the above source, attempt the following five questions.

**281.** How is Tala defined in the context of musical performance?
(A) The metric canvas upon which compositions are articulated
(B) The mathematical polyrhythm generated by shifts in tempo
(C) The regional diversity of melodic vocal styling and rules
(D) The ten vital life-breaths of musical harmony and sound

**282.** What dictates the inherent speed or tempo of the rhythmic cycle?
(A) Yati
(B) Laya
(C) Layakari
(D) Marga

**283.** Which term refers to complex cross-rhythmic variations that manipulate the fundamental tempo?
(A) Deshi Tala
(B) Layakari
(C) Taladasa pranas
(D) Yati

**284.** What do the Taladasa pranas govern in the context of rhythmic frameworks?
(A) The ten vital elements or life-breaths of musical time
(B) The exclusive implementation of unmetered pacing
(C) The geometric shaping of tapering rhythmic sequences
(D) The immutable melodic notes of ritualistic performance

**285.** Which concept describes the geometric shaping of rhythmic sequences, such as tapering or expanding patterns?
(A) Laya
(B) Tala
(C) Yati
(D) Marga

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**Direction :** Please read the following source carefully.

*The microscopic analysis of a rhythmic cycle reveals a highly structured architectural division of time. The fundamental unit of measurement within any rhythmic cycle is the Matra, or individual beat. A complete sequence or one full rotation of these beats forms an Avartana. To render the abstract rhythmic cycle audible and recognizable, percussionists play a fixed, standardized pattern of syllables known as the Theka. The cyclical structure is mathematically partitioned into distinct sections or measures known as Vibhag. The structural weights of these sections are visually and physically indicated through Tali, the accented clapped beats, and Khali, the silent, unaccented waves of the hand. The most crucial structural focal point is the Sama, the first beat of the cycle, where rhythmic and melodic tensions universally resolve. However, sophisticated compositions frequently employ rhythmic syncopation or displacement known as Vishama. This includes cadences that deliberately resolve just after the principal beat, termed Atita, or those that preemptively resolve just before the principal beat, known as Anagata, thereby showcasing the performer's advanced command over the continuous flow of musical time and structural boundaries.*

Based on the above source, attempt the following five questions.

**286.** What is the fundamental unit of measurement within a rhythmic cycle?
(A) Avartana
(B) Theka
(C) Vibhag
(D) Matra

**287.** What role does the Theka serve in a rhythmic cycle?
(A) Dictates the visual clapping of silent beats in the cycle
(B) Creates unaccented waves of the hand to establish the tempo
(C) Makes the rhythmic cycle audible through fixed syllables
(D) Displaces the principal beat through systematic syncopation

**288.** How are the unaccented, silent structural weights of a rhythmic cycle visually indicated?
(A) By Sama, representing universal resolution
(B) By Khali, using waves of the hand
(C) By Tali, using accented clapped beats
(D) By Avartana, signifying a full structural rotation

**289.** Where do rhythmic and melodic tensions universally resolve in a regular rhythmic cycle?
(A) At the Atita
(B) At the Anagata
(C) At the Vishama
(D) At the Sama

**290.** Which term describes a rhythmic cadence that deliberately resolves just after the principal beat?
(A) Atita
(B) Anagata
(C) Khali
(D) Vibhag

**Direction :** Please read the following source carefully.

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*The solo repertoire of traditional percussion instruments encompasses a diverse array of compositional forms, each defined by unique structural rules and aesthetic goals. A performance often begins with an Uthaan, an introductory composition designed to establish the rhythmic atmosphere with dynamic intensity. This is typically followed by a Peshkar, an expansive, theme-and-variation form that complexly explores the fundamental rhythmic cycle through intricate subdivisions. For systematic, rule-bound elaboration, percussionists execute a Quida, a strict compositional form that demands exact permutations of a specific set of syllables. Contrasting with this are heavy, forceful compositions like Paran, which are traditionally played on barrel drums and utilize resonant, open syllables. To demonstrate extreme velocity and technical dexterity, performers play a Rela, characterized by rapid, continuous, rolling syllable patterns. The resolution of rhythmic tension is achieved through a Tihai, a rhythmic phrase repeated exactly three times to culminate on the principal beat. When a Tihai is embedded within a larger, thrice-repeated macro-structure, it forms a Chakradar. Furthermore, lighter*

*rhythmic phrasing often incorporates a Laggi or Ladi, employing swift, continuous patterns to accompany lighter melodic genres.*

Based on the above source, attempt the following five questions.

**291.** Which compositional form is typically used to introduce the rhythmic atmosphere with dynamic intensity at the beginning of a performance?
(A) Rela pattern
(B) Tihai form
(C) Uthaan
(D) Quida type

**292.** What strictly dictates the execution of a Quida?
(A) Exact permutations of a specific set of syllables
(B) The rapid and rolling repetition of unstructured rhythms
(C) The incorporation of swift patterns for lighter melodic genres
(D) Heavy, forceful syllables designed for barrel drums

**293.** Which compositional form is characterized by rapid, continuous, rolling syllable patterns to demonstrate extreme velocity?
(A) Peshkar
(B) Paran
(C) Laggi
(D) Rela

**294.** How is a Chakradar structurally differentiated from a standard Tihai?
(A) It avoids culminating on the principal beat within the cycle
(B) A larger, thrice-repeated macro-structure embedding a Tihai
(C) It functions as an introductory atmospheric piece for the set
(D) It eliminates the need for any exact rhythmic repetition of notes

**295.** Which forms employ swift, continuous patterns to accompany lighter melodic genres?
(A) Peshkar and Quida
(B) Uthaan and Paran
(C) Laggi or Ladi
(D) Chakradar and Tihai

**Direction :** Please read the following source carefully.

*The formal organization of parent scales in specific Southern classical traditions relies on an ingenious mathematical and mnemonic framework known as the Katapayadi scheme. This alpha-numeric system allows scholars to deduce the exact sequential number of a parent scale based on the first two syllables of its designated name. These scales are categorically organized into 12 Chakras, each containing six scales, systematically exhausting the possible permutations of the Twelve Swarasthanas, or discrete pitch positions within the octave. In terms of performance structure, melodic exposition begins with Alapana, an unmetered, improvised exploration of the scale, followed by Tanam, which introduces a discernible, pulsating rhythmic feeling without strict percussion. In composed forms, the creator's identity is historically preserved through a Mudra, a signature or pen name embedded in the lyrical text. Melodic elaboration upon these texts often involves Niraval, the spontaneous, rhythmic improvisation of a specific lyrical line within the established meter. Pre-composed variations of a musical phrase, designed to systematically build complexity, are termed Sangati. Additionally, emotional modulation and tonal color are manipulated through Kaku, while rhythmic time cycles are theoretically measured using six foundational physical actions known as Shadangas.*

Based on the above source, attempt the following five questions.

**296.** What does the Katapayadi scheme allow scholars to mathematically deduce?
(A) The sequence of rhythmic syllables used in various percussion forms
(B) The precise temporal length of a specific unmetered composition
(C) The categorical variations of lyrical pen names or musical mudras
(D) The sequential number of a parent scale based on its name

**297.** How many scales are systematically organized within a single Chakra?
(A) Six scales
(B) Two scales
(C) Twelve scales
(D) Seventy-two scales

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**298.** Which term describes the unmetered, improvised exploration of a scale that begins melodic exposition?
(A) Tanam
(B) Alapana
(C) Niraval
(D) Sangati

**299.** How is the creator's identity historically preserved in composed lyrical forms?
(A) Through a Sangati added to the musical variation
(B) Through a Mudra embedded in the lyrical text
(C) Through the physical actions of Shadangas
(D) Through spontaneous improvisation during Niraval

**300.** What does Niraval involve in the context of melodic elaboration?
(A) Rhythmic improvisation of a lyrical line within a specific meter
(B) Pre-composed systematic variations of a melodic phrase and structure
(C) Emotional modulation and tonal manipulation of the entire parent scale
(D) Theoretical measurement of rhythmic cycles using six physical actions

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# ANSWERS

1. (B) Sound produced by striking two objects together
Ahata Nada refers to the struck sound, produced through physical contact or friction between two objects. In Indian musicology, this category encompasses all sounds audible to the human ear and used in musical performance. It contrasts with Anahata Nada, the un-struck, internal sound. This distinction is fundamental to understanding the physical and metaphysical dimensions of sound production in classical traditions.

2. (A) The un-struck sound perceived only by yogis
Anahata Nada signifies the un-struck sound, a celestial or internal resonance perceived only through deep meditative practices and spiritual discipline. Unlike physical sounds produced by striking or friction, this sound is eternal and self-existent within the cosmos. It remains beyond the reach of ordinary human hearing, serving as a metaphysical concept rather than a practical element of musical performance.

3. (C) Statement I is correct but Statement II is incorrect
Shruti represents the smallest microtonal pitch interval distinguishable by the human ear, forming the foundational basis for the Indian musical scale. While traditional musicology identifies precisely twenty-two Shrutis within an octave, the claim of twenty Shrutis is factually incorrect. Understanding these microtones is essential for the correct rendering of specific Ragas, as they define the precise placement of various notes.

4. (D) Gambhira
Ancient musical treatises classify the twenty-two Shrutis into five specific categories or Jaties: Dipta, Ayata, Karuna, Mridu, and Madhya. These categories describe the aesthetic and emotional characteristics of the microtones. Gambhira is not recognized as a Jati in this traditional classification system. Mastering these Jaties allows performers to evoke specific moods through the precise manipulation of microtonal pitch variations.

5. (C) Karuna - Compassionate or pathetic
The classification of Shruti Jaties assigns specific emotional qualities to groups of microtones. While Dipta signifies radiance and Mridu signifies tenderness, certain interpretations might dispute the direct mapping of Karuna to compassion in specific ancient contexts. However, the standard musicological association typically links Karuna with compassionate or pathetic sentiments, making its designation as an incorrect pair a specific theoretical nuance.

6. (B) Broad or stretched
In the traditional classification of the twenty-two Shrutis into five Jaties, Ayata describes a specific tonal quality characterized as broad or stretched. This category reflects the acoustic breadth of the microtones within it, distinguishing them from qualities like radiance or tenderness. Such classifications are essential in Indian musicology for defining the aesthetic character and emotional impact of different musical notes.

7. (D) It is the highest pitch among the seven Vedic notes.
In the Samavedic chanting tradition, the seven Vedic notes follow a specific descending order of pitch. Krushtha represents the highest pitch among these notes, serving as the starting point for certain chant sequences. It is distinct from modern secular notes like Shadja. Understanding the hierarchy of these Vedic Swaras is vital for the authentic preservation and performance of ancient liturgical chants.

8. (A) A musical note that inherently pleases the listener
In Gandharva musicology, Svara is defined as a musical note that possesses the inherent power to please or charm the listener. This definition emphasizes the aesthetic and emotional resonance of the sound rather than its mere mathematical frequency. A Svara is more than a pitch; it is a tonal entity capable of conveying

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beauty and evoking deep feelings within the listener.

**9.** (C) Dwitiya
The Vedic notes used in Samavedic chanting follow a downward progression, moving from the highest pitch to the lowest. In this descending scale, the note Pratham is immediately followed by Dwitiya. This sequence establishes the melodic structure of the chants, which differs significantly from the ascending scales typically found in modern Hindustani or Carnatic classical music systems used in performance today.

**10.** (B) P-3, Q-1, R-4, S-2
Shruti Jaties are categories based on emotional and tonal qualities. Dipta signifies radiance or shining, while Ayata denotes a broad or stretched quality. Karuna is associated with compassion or a pathetic sentiment, and Mridu represents a tender or soft character. Correctly mapping these terms is fundamental to understanding how ancient musicologists grouped microtones according to their perceived aesthetic and psychological effects.

**11.** (D) Suddha Swara
In Indian classical music, a Suddha Swara refers to a note in its natural, unaltered position within the foundational scale. These notes serve as the primary reference points for building Ragas and understanding melodic variations. Unlike Vikrit Swaras, which are modified through sharpening or flattening, Suddha Swaras maintain their standard pitch relationships as defined by the specific traditional musical system.

**12.** (B) Suddha Swaras are natural, while Vikrit are displaced.
The primary distinction between Suddha and Vikrit Swaras lies in their pitch placement relative to the standard scale. Suddha Swaras represent the natural or basic positions of the notes. In contrast, Vikrit Swaras are notes that have been displaced from their natural positions, becoming either flattened or sharpened. This displacement allows for the creation of diverse and emotionally varied classical Raga structures.

**13.** (C) Vadi
The Vadi Swara is considered the most significant or King note within a Raga's melodic structure. It is the note used most frequently and serves as the primary focal point of elaboration. The Vadi note establishes the Raga's core identity and mood, while other notes like the Samvadi support it to create a balanced, stable, and coherent melodic experience.

**14.** (D) Vadi Swara
A vocalist emphasizes the Vadi Swara repeatedly to define the central personality and emotional core of a Raga. As the dominant note, its frequent use and prolonged stay during performance distinguish one Raga from another, even if they share similar scales. This strategic emphasis ensures that the listener immediately recognizes the intended melodic framework and its specific, unique tonal characteristics.

**15.** (A) Both A and R are true and R is the correct explanation of A.
The Samvadi Swara acts as the Minister note, supporting the Vadi and usually positioned at a consonant distance of eight or twelve Shrutis. This specific microtonal interval creates a harmonious relationship between the two notes, ensuring structural stability within the Raga. This consonance is crucial for maintaining the intended melodic mood and providing a secondary focal point for melodic elaboration.

**16.** (B) It follows and supports the Vadi and Samvadi.
Anuvadi Swaras are the notes within a Raga that are neither the dominant Vadi nor the supporting Samvadi, yet they are essential for the complete melodic progression. They follow and complement the primary notes, filling the melodic space and providing the necessary context for the Raga's development. These notes act as attendant pitches that enrich the overall musical texture significantly.

**17.** (B) It creates dissonance but can be used for beauty.
The Vivadi Swara is a note that creates dissonance or a clash within the established scale of a Raga. While generally avoided or used sparingly, skilled performers may occasionally introduce it to enhance aesthetic beauty or create specific emotional tension. Its careful application, often compared to an enemy note, adds a unique and sophisticated flavor to the overall melodic elaboration.

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**18.** (A) Saptak
A Saptak comprises a complete set of seven fundamental notes arranged in a specific order of pitch. It is equivalent to the Western concept of an octave. The three primary registers used in performance are the Mandra, Madhya, and Tara Saptaks. This structural division provides the full range of notes necessary for vocal and instrumental music within the classical tradition.

**19.** (C) Tara Saptak
In Indian music notation and performance, the register immediately above the middle or standard octave is called the Tara Saptak. When a performer moves into this higher range, the notes are produced at twice the frequency of the middle octave. This transition often marks a point of emotional climax or increased intensity within the development of a classical musical composition.

**20.** (B) II, III, and IV
The Madhya Saptak is the standard middle octave used as the primary range for singing and performance. In notation systems, notes in the higher Tara Saptak are traditionally marked with a dot above the letter, while notes in the lower Mandra Saptak are marked with a dot below. The claim that Mandra is the middle octave is factually incorrect.

**21.** (C) The ascending progression of notes in a Raga
Aroha refers to the ascending progression of notes within a Raga, moving from lower to higher pitches. It defines the upward path that an artist must follow during the melodic elaboration. Together with the descending Avaroha, the Aroha establishes the basic scalar framework of a Raga, indicating which notes are included or omitted as the melody rises in pitch.

**22.** (B) It always contains the exact same notes as the Aroha.
Avaroha is the descending scale of a Raga, bringing the melody back from higher notes to lower ones. While essential for defining the Raga's framework, it does not always contain the exact same notes as the ascending Aroha. Many Ragas utilize different note sets or paths in ascent and descent, a feature that significantly contributes to their unique melodic identity.

**23.** (D) Pakad
A Pakad is a short, characteristic melodic phrase that captures the essence of a Raga and reveals its identity instantly to the listener. It consists of a specific sequence of notes and transitions that are unique to that particular Raga. Mastering the Pakad is essential for both performers and listeners to distinguish between Ragas that share similar basic scales.

**24.** (A) Vakra Sanchara
Vakra Sanchara describes a unique zigzag or indirect pattern of notes used in certain Ragas. Instead of following a straight linear progression, the melody moves back and forth between notes to maintain the Raga's specific character. This curved or crooked movement is a critical structural feature that distinguishes these Ragas from those that employ a strictly linear ascending or descending scale.

**25.** (A) I, II, III, and V
The Saptak is divided into two tetrachords: the lower Purvanga and the upper Uttaranga. Ragas with their dominant note in the Purvanga are typically performed in the latter half of the day. This division is a fundamental component of the time theory of Ragas, helping musicians categorize and schedule performances according to traditional guidelines to maximize the desired emotional impact.

**26.** (A) Audava
A Raga that consists of exactly five notes in its scale is categorized as Audava in terms of its Jati. This classification system determines the number of notes used in the ascending and descending progressions. An Audava Raga is distinct from Shadava, which has six notes, and Sampoorna, which includes all seven notes of the parent scale in its structure.

**27.** (D) Sampoorna - 7 notes
The Jati of a Raga identifies the number of notes present in its scale. A Sampoorna Raga is one that contains all seven fundamental notes of the Saptak in its progression. In contrast, Audava refers to a five-note scale and Shadava refers to a six-note scale. These categories are essential for understanding the structural limitations and possibilities of various classical Ragas.

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**28.** (B) Audava
In Indian classical music, Varna refers to the manner or direction of singing notes. The four traditional types are Sthayi, Arohi, Avarohi, and Sanchari. Audava is a term related to the number of notes in a Raga's Jati, not a category of Varna. Understanding Varnas helps students master the basic movements and creative directions of melodic elaboration during performance.

**29.** (C) Sthayi Varna
When a performer repeats a single note continuously without moving to a higher or lower pitch, they are executing Sthayi Varna. This technique represents a steady or stationary melodic movement. It is one of the four fundamental Varnas, providing a point of repose or emphasis within a composition before transitioning into ascending, descending, or mixed melodic patterns during elaboration.

**30.** (A) P-3, Q-1, R-2, S-4
Varna describes the direction of melodic flow. Arohi Varna involves an ascending sequence of notes, while Avarohi Varna involves a descending sequence. Sanchari Varna is a complex mixture of ascending, descending, and steady movements. Sthayi Varna is characterized by the repetition or holding of a single note. These concepts form the theoretical basis for all melodic development and ornamentation.

**31.** (A) To provide exercises for vocal or instrumental agility
An Alankara is a structured melodic exercise consisting of specific patterns of notes. Its fundamental purpose is to train the student's voice or fingers for greater agility, precision, and flexibility. By practicing these repetitive patterns across different scales and tempos, musicians develop the technical proficiency required to perform complex improvisations and ornamentations within the sophisticated classical Raga system.

**32.** (B) An unmetered melodic improvisation introducing a Raga
Alapa is the slow, unmetered melodic improvisation that introduces a Raga at the beginning of a performance. It is performed without percussion accompaniment and focuses on revealing the Raga's personality, mood, and characteristic phrases. Through Alapa, the artist explores the notes and microtones of the scale, gradually building the melodic atmosphere before introducing rhythmic compositions and faster melodic passages.

**33.** (B) Tana represents fast passages used to elaborate a Raga.
Tana refers to rapid successions of notes used to elaborate a Raga during a performance. Unlike the slow and unmetered Alapa, Tanas are characterized by speed and are typically set to the rhythmic cycle of the composition. They demonstrate the artist's technical virtuosity and vocal or instrumental agility, adding dynamic energy and complexity to the development of the musical piece.

**34.** (A) Gamaka
A Gamaka is a graceful ornamentation or manipulation of a musical note that enhances its aesthetic and emotional value. It involves subtle oscillations, glides, or shifts in pitch that breathe life into the melody. Gamakas are essential for defining the authentic character of Indian classical music, as they move beyond simple pitch to create a rich, expressive, and nuanced experience.

**35.** (A) Both A and R are true and R is the correct explanation of A.
Alpatva refers to the minimal or weak usage of a specific note within a Raga. This is a deliberate structural choice intended to preserve the Raga's unique identity. If a note designated for Alpatva is overused, the specific character and emotional mood of the Raga can be compromised or destroyed. This concept ensures that each note plays its correct role.

**36.** (D) Frequent and prominent use of a note
Bahutva signifies the frequent and prominent use of a specific note within a Raga. Notes that exhibit Bahutva, such as the Vadi and Samvadi, are central to the Raga's melodic structure and emotional impact. Their dominance helps establish the tonal center and provides the primary points of emphasis during performance, ensuring that the Raga's identity remains clear and distinct.

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**37.** (C) Graha
In ancient musicology, Graha refers to the note on which a musical composition or a specific melodic elaboration begins. It is one of the structural notes used to define the framework of a performance. Along with notes like Ansha and Nyasa, the Graha note helps establish the starting point of the melodic journey within the chosen Raga or scale.

**38.** (B) Vadi
In ancient musical systems, the term Ansha represented the most prominent and frequently used note in a composition. It served as the primary focal point of the melody. In modern Hindustani music, this concept is closely equivalent to the Vadi Swara, which acts as the king note and dictates the overall mood and identity of the Raga being performed today.

**39.** (D) Ansha - The forbidden note
Ancient musicologists identified several key structural notes: Graha (starting note), Nyasa (ending note), and Apanyas (intermediate resting note). The term Ansha refers to the most important or dominant note, similar to the modern Vadi. Designating Ansha as a forbidden note is factually incorrect, as it is actually the most essential note for the melodic development and the Raga's character.

**40.** (B) I, II, and IV
Avirbhav is the act of clearly manifesting the original identity of a Raga. Tirobhava involves temporarily concealing the main Raga by introducing glimpses of a similar one. Crucially, Tirobhava is a temporary aesthetic device and does not permanently change the Raga. Avirbhav typically follows Tirobhava to restore the primary melodic atmosphere and satisfy the listener's expectations during the performance.

**41.** (C) A sung composition or song
In classical music texts, the term Geeta literally refers to a sung composition or a song. It encompasses various forms of vocal music where melody, rhythm, and lyrics are integrated. The term highlights the central role of vocalization in the Indian tradition, where the human voice is considered the primary and most perfect instrument for expressing musical and emotional nuances.

**42.** (A) Gandharva was rule-bound; Gana was flexible and public.
Ancient treatises distinguish between Gandharva and Gana based on their purpose and structure. Gandharva was a highly formalized, rule-bound, and sacred form of music intended for spiritual goals. Gana, on the other hand, was more flexible, evolving over time to please the public and accommodate regional variations. This distinction reflects the dual nature of music as both discipline and entertainment.

**43.** (D) Ancient music leading to spiritual liberation
Marga Sangeeta refers to an ancient, highly structured system of music that was believed to lead the listener and performer toward spiritual liberation. It followed strict rules and was considered sacred. Unlike regional or secular forms, Marga music was viewed as a path to higher consciousness, deeply rooted in the liturgical and philosophical traditions of ancient Indian cultural systems.

**44.** (B) Music that varies by region to please the people
Deshi Sangeeta is fundamentally defined as music that varies by region and is created to please the people. Unlike the rigid and sacred Marga Sangeeta, Deshi music is flexible and evolves naturally according to the tastes and traditions of different localities. It encompasses the diverse folk and regional styles that eventually influenced the development of modern classical music systems.

**45.** (A) I, II, III, and V
Kutapa refers to an ancient instrumental ensemble or orchestra, which was categorized into sections like stringed and percussion instruments. Vrinda also denotes a chorus or group of performers. These concepts demonstrate that collective performance and organized ensembles have deep roots in Indian musicology, with ancient texts providing detailed instructions on their arrangement and management within various courtly and theatrical settings.

**46.** (D) A person who creates both the text and the music
A Vaggeyakara is a highly skilled artist who creates both the lyrical text and the melodic composition of a song. This dual mastery is highly

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respected in Indian classical music, as it ensures a perfect harmony between the poetic meaning and the musical expression. Many historical masters who founded various schools of music were celebrated as eminent Vaggeyakaras.

**47.** (A) Mela
In Carnatic music, a Mela or Melakarta is a parent scale from which various derived Ragas are born. The system identifies seventy-two primary Melas, each containing all seven notes in a specific arrangement. These Melas provide the structural foundation for the vast array of Ragas used in the South Indian classical tradition, serving as the primary basis for classification.

**48.** (B) Thata
The Hindustani equivalent of the Carnatic Mela is the Thata system. Developed by Pt. V.N. Bhatkhande, the Thata system classifies Ragas into ten primary parent scales based on their note intervals. Like the Mela system, a Thata serves as a theoretical framework for categorization rather than a melodic entity that is typically performed in its own right during concerts.

**49.** (A) Both Statement I and Statement II are correct
In the modern Hindustani musical system, there are ten primary Thatas used for classifying Ragas. A fundamental rule is that a Thata must be Sampoorna, meaning it must contain all seven notes of the scale in their proper ascending order. These Thatas provide a systematic way to group Ragas sharing similar tonal structures, even if their aesthetic characters differ.

**50.** (A) P-1, Q-2, R-4, S-3
An Upanga Raga uses only the notes of its parent scale, while a Bhashanga Raga incorporates foreign notes for added beauty. A Mela acts as a parent scale, and a Raga is a melodic framework that colors the mind through its specific arrangement of notes and emotional resonance. These terms are essential for understanding the hierarchical structure and classification of music.

**51.** (C) Meend
A Meend is a continuous melodic glide from one note to another without any break in the sound. It is one of the most important ornamentations in Indian classical music, allowing the artist to explore the microtonal space between notes. This technique adds a fluid, vocal-like quality to both singing and instrumental music, enhancing the emotional depth and melodic continuity.

**52.** (D) A swift grouping of notes around a main note
A Khatka is a swift and robust grouping of notes around a main note, performed as a quick melodic ornament. It typically involves touching the notes immediately above and below the target note in rapid succession. This technique adds rhythmic energy and decorative flair to a performance, requiring great precision and control from the vocalist or instrumentalist to execute effectively.

**53.** (C) Murki uses two notes swiftly, Khatka uses more and is robust.
Both Murki and Khatka are quick ornaments, but they differ in structure and character. A Murki is a very short, delicate grouping that often involves only two or three notes, sounding like a light knot. In contrast, a Khatka is more robust and forceful, typically involving a larger cluster of notes around the main pitch to create a sharper decorative effect.

**54.** (B) It involves a staccato, detached playing of successive notes.
Soot is an instrumental technique, particularly on stringed instruments, that involves sliding the finger along the string to connect two distinct notes with a continuous sound. It is similar to Meend but has a characteristic instrumental flavor. Describing it as a staccato, detached playing is incorrect, as the very essence of Soot is the smooth, unbroken connection between distinct musical pitches.

**55.** (A) Both A and R are true and R is the correct explanation of A.
In instrumental music, a Gat is a pre-composed piece set to a specific rhythmic cycle or Tala. It serves as the foundational structure for the performance, providing the melodic theme upon which the artist builds improvisations like Tana and Toda. The Gat ensures that the instrumentalist remains within the Raga's framework while exploring various rhythmic and melodic possibilities.

**56.** (A) Jod
In an instrumental performance, the Jod section follows the slow, unmetered Alapa. It introduces

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a steady, rhythmic pulse but is still performed without percussion accompaniment. This section bridges the gap between the free-form exploration of the Alapa and the more structured, Tala-bound Gat, gradually increasing the tempo and rhythmic complexity to engage the listener's sense of melodic and rhythmic pulse.

**57.** (C) Jhala
Jhala is the fast-paced culminating section of an instrumental performance, characterized by rapid and repetitive rhythmic strokes on the drone strings. These strokes alternate with the main melody strings, creating a dense and exciting rhythmic texture. Jhala is usually played at the end of the Jod or Gat, bringing the performance to a high-energy and technically brilliant melodic conclusion.

**58.** (A) Sliding the finger across frets to produce a fast glide
The Ghaseet technique on a stringed instrument like the Sitar involves sliding the finger across the frets to produce a fast, brilliant glide between notes. This technique allows for a rapid transition between pitches while maintaining a continuous sound. It is a hallmark of certain instrumental styles, adding a distinctive decorative and dynamic element to the overall melodic elaboration.

**59.** (D) A specific stylistic school or technique of playing
In the context of instrumental music, Baj primarily denotes a specific stylistic school, technique, or tradition of playing. Different Baj styles, such as the Masitkhani or Razakhani styles for the Sitar, have unique characteristics regarding rhythmic patterns, stroke sequences, and melodic phrasing. The Baj reflects the lineage and aesthetic preferences of the performer and their specific musical heritage.

**60.** (B) I, II, and IV
Melody is the horizontal succession of notes, while Harmony involves the vertical sounding of multiple notes to form chords. Western classical music relies heavily on Harmony, but Indian classical music is fundamentally based on Melody and rhythm over a drone. The claim that Indian music is based on Harmony is incorrect; its complexity lies in microtones and sophisticated melodic elaboration.

**61.** (C) A cyclical system of rhythm and time measurement
Tala is the fundamental cyclical system of rhythm and time measurement in Indian music. It provides the temporal framework within which melodic compositions and improvisations unfold. Each Tala consists of a specific number of beats divided into sections. It ensures that both the melodic performer and the percussionist maintain a shared and consistent time structure throughout the entire musical performance.

**62.** (D) Laya
The uniform speed or pace of a musical composition is referred to as Laya. It dictates how fast or slow the beats of the Tala are played. There are three primary levels of Laya: Vilambit, Madhya, and Drut. Maintaining a consistent Laya is crucial for the structural integrity and aesthetic coherence of any classical musical performance within the traditional framework.

**63.** (A) Layakari
Layakari refers to the complex rhythmic interplay where a performer creates various divisions and cross-rhythms against the primary tempo or Laya. This involves playing at double, triple, or fractional speeds relative to the basic beat. Layakari demonstrates the artist's mathematical precision and rhythmic mastery, adding excitement and structural variety to both vocal and instrumental performances within the rhythmic cycle.

**64.** (B) Ati Drut - Extremely fast tempo
While Vilambit, Madhya, and Drut are the three universally recognized primary categories of Laya, Ati Drut is often considered an extension or sub-category rather than one of the fundamental three. In strict theoretical classifications of tempo, only slow, medium, and fast are listed as the primary speeds, making the inclusion of Ati Drut as a basic type technically incorrect.

**65.** (A) I, II, III, and V
Common Hindustani Talas include Teental (16 matras), Dadra (6 matras), Keherwa (8 matras), and Jhaptal (10 matras). These rhythms provide the essential cycles for various classical and semi-classical forms. The statement that Ektaal has 10 matras is incorrect, as Ektaal actually consists of twelve matras. Understanding these counts

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is vital for any performer to maintain accurate rhythmic structure.

**66.** (A) 7
The traditional Carnatic music system is founded upon the Sapta Tala system, which consists of seven basic Talas: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. These seven fundamental rhythmic structures serve as the root from which a much larger system of thirty-five and one hundred seventy-five Talas is derived through variations in the count of specific components.

**67.** (C) The seven basic Sapta Talas
The thirty-five Talas in Carnatic music are derived by applying five different Jatis of the Laghu component to the seven basic Sapta Talas. Since each of the seven Talas can be performed in five different Jatis, representing three, four, five, seven, and nine beats, the total number of primary rhythmic cycles becomes exactly thirty-five within this systematic structural framework.

**68.** (D) Mela
The Taladasa Pranas are the ten vital elements or breaths of rhythm that define the structure and character of a Tala. These include Kala, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, Yati, and Prastara. Mela is a term used for a parent scale in melodic classification and is not one of the ten vital elements of rhythm.

**69.** (C) The structural parts or limbs of a Tala cycle
In the context of Taladasa Prana, Anga refers to the structural parts or limbs that make up a Tala cycle. These limbs, such as Anudrutam, Drutam, and Laghu, have specific beat durations and manual actions associated with them. By combining these different Angas, musicians construct the complex and varied rhythmic cycles used in the classical music traditions of India.

**70.** (A) P-3, Q-4, R-1, S-2
Yati describes the shape or progression of a rhythmic pattern. Srotovaha starts narrow and widens, like a river's flow. Gopuccha starts wide and narrows, like a cow's tail. Damaru is wide at the ends and narrow in the middle, while Mridanga is narrow at the ends and wide in the middle. These patterns provide structural and aesthetic variety.

**71.** (D) Fixed rhythmic strokes that outline a Tala
The Theka consists of fixed rhythmic strokes or syllables played on a percussion instrument to outline the structure of a specific Tala. It serves as the basic rhythmic foundation that allows the melodic performer and the listener to track the progress of the cycle. Without the Theka, the complex mathematical structure of the Tala would remain abstract and difficult to follow.

**72.** (A) A single beat or the smallest unit of time
A Matra is a single beat or the smallest unit of time measurement within a Tala cycle. It serves as the fundamental building block of rhythm. The total number of Matras defines the length of the Tala, while the arrangement and emphasis of these beats create the specific character and feel of the rhythmic structure used during a musical performance.

**73.** (C) Vibhag
A Vibhag is a structural element that divides a Tala into distinct metric sections or measures. These divisions help organize the beats of the cycle, indicating where claps or waves should occur. Vibhags are essential for maintaining the rhythmic grammar of the Tala, providing a clear structural map for the performer to navigate the recurring cycle of time.

**74.** (A) An unstressed beat indicated by a wave of the hand
In Hindustani Tala notation, Khali refers to an unstressed beat or section within the rhythmic cycle, traditionally indicated by a wave of the hand instead of a clap. It serves as a crucial point of reference, often occurring midway through the cycle. The Khali provides a contrast to the stressed beats, helping the performer and listener identify their position.

**75.** (A) Both A and R are true and R is the correct explanation of A.
The first beat of any Tala cycle is known as Sama. It is typically the most emphasized beat and serves as the primary point of convergence for both the melodic and rhythmic components of a performance. Reaching the Sama after a complex improvisation or composition provides a sense of resolution and structural completion, anchoring the entire musical piece in time.

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**76.** (B) A rule-bound composition expanded through variations
A Quida is a systematic, rule-bound composition in Tabla playing that is expanded through various permutations called Paltas. It is characterized by its logical structure and adherence to specific melodic and rhythmic themes. Through the expansion of a Quida, a percussionist demonstrates their creativity and technical mastery while remaining within the disciplined framework of the established composition and Tala.

**77.** (C) An introductory piece with complex cross-rhythms
A Peshkar is a specialized Tabla composition traditionally played at the very beginning of a solo performance. It is characterized by its intricate phrasing, subtle cross-rhythms, and a graceful, introductory character. The Peshkar serves to establish the mood of the Tala and the technical foundation of the solo, allowing the artist to gradually introduce more complex and vigorous rhythmic compositions.

**78.** (D) An explosive opening to start a piece
An Uthaan is a sudden, dynamic, and explosive introductory piece played on percussion to commence a performance. It is designed to immediately capture the listener's attention and establish a high-energy atmosphere. Unlike the more gradual Peshkar, the Uthaan is characterized by powerful strokes and rapid phrasing, often used in both solo and accompaniment contexts to signal the beginning clearly.

**79.** (A) A vigorous Pakhawaj piece with heavy, open strokes
A Paran is a vigorous and powerful rhythmic composition originating from the Pakhawaj tradition, often adapted for the Tabla. It is characterized by heavy, open, and resonant strokes that create a majestic and forceful sound. Parans are typically used in more formal and traditional settings, such as accompaniment for Dhrupad or in solo performances to showcase strength and clarity.

**80.** (A) I, II, and III
Rela is a rapid, continuous stream of sounds. A Tihai is a phrase repeated three times to end on the Sama. A Chakradar is a larger composition played three times consecutively. These are all standard percussion techniques. The statement that Laggi is a slow, heavy composition for Dhrupad is incorrect, as Laggi is actually a light, fast-paced rhythmic pattern.

**81.** (B) A rhythmic phrase repeated thrice to end on Sama
A Tihai is a rhythmic phrase or pattern that is repeated exactly three times so that the final beat coincides perfectly with a focal point, usually the Sama or the first beat of the Tala. It serves as a mathematical and aesthetic conclusion to a melodic or rhythmic improvisation, providing a satisfying sense of resolution and structural balance to the listener.

**82.** (A) A larger composition that is played three times
A Chakradar is a larger and more complex composition that is itself played three times consecutively, with each individual repetition often containing its own internal Tihai. This creates a nested structure of rhythm that spans multiple cycles of the Tala. It is more expansive than a simple Tihai, which consists of a single phrase repeated thrice within a shorter time frame.

**83.** (C) Light rhythms used in forms like Thumri or Ghazal
Laggi refers to light, sprightly, and fast-paced Tabla compositions usually played to accompany semi-classical or light music forms like Thumri, Dadra, or Ghazal. Unlike the formal and rule-bound Quida or Peshkar, Laggi focuses on creating a playful and energetic rhythmic accompaniment that complements the romantic and expressive nature of these vocal styles, often played toward the conclusion.

**84.** (D) Flexible rhythms used in modern popular music
Marga Talas are ancient, rigid rhythmic structures described in classical texts like the Natya Shastra. They were considered sacred and unchangeable, with examples such as Chachchatputa following strict rules. Flexible rhythms used in modern popular music do not fit this definition, as they lack the spiritual purpose and formalized constraints that characterize the ancient Marga system of time measurement.

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**85.** (C) I, II, III, IV, and V
Graha indicates where the music starts relative to the Tala cycle. In Sama Graha, they start together. Vishama Graha occurs when they do not. Atita Graha means the music begins before the Sama, while Anagata Graha means it begins after the Sama. These concepts are essential for understanding the sophisticated interplay between melody and rhythm in Indian classical performance.

**86.** (B) One complete cycle of a Tala from start to finish
An Avartana is the technical term for one complete cycle of a Tala, starting from the first beat and continuing through all the subsequent beats until it returns to the beginning. It serves as the primary rhythmic unit within which melodic and rhythmic phrases are organized. Performers must constantly keep track of the Avartana to ensure they conclude their improvisations correctly.

**87.** (D) Sama Graha
If a vocal or instrumental composition begins exactly on the first beat of the rhythmic cycle, it is an example of Sama Graha. This simultaneous start between melody and rhythm is the most common and straightforward way to begin a piece. It establishes a clear and immediate connection between the temporal structure of the Tala and the melodic progression of the Raga.

**88.** (A) Atita
Atita Graha refers to a rhythmic situation where a melodic or rhythmic phrase concludes just after the Sama has already passed. This creates a sophisticated over-reaching effect that adds dynamic interest to the performance. The term highlights the intricate timing required by classical musicians to intentionally miss or surpass the primary beat to create specific aesthetic and rhythmic tension.

**89.** (B) Both Statement I and Statement II are incorrect
The definitions provided for Anagata and Atita Graha are reversed. Anagata Graha actually occurs when the song starts after the Sama beat has passed, meaning the rhythm is waiting for the melody. Atita Graha occurs when the song starts before the cycle reaches the Sama. Correcting these definitions is vital for understanding the subtle mathematical relationships between melody and rhythm.

**90.** (A) P-3, Q-1, R-2, S-4
Different Gamakas represent various ways to ornament a note. Kampita is a shake or rapid oscillation. Andolita is a slow swing or oscillation. Ahata involves striking the next note and returning immediately. Sphurita is a throbbing effect produced by repeating a note using a lower grace note. These techniques are fundamental to the expressive and vocal quality of Indian classical music.

**91.** (D) 10
Ancient musicologists categorized Gamakas into primarily ten types in the Dasvidha system. This classification provided a standardized way to describe the various methods of note ornamentation, such as shakes, glides, and oscillations. This system laid the foundation for more expansive classifications in later texts, ensuring that the subtle nuances of pitch manipulation could be theoretically defined and taught.

**92.** (B) Sangeet Ratnakara
The Sangeet Ratnakara, an influential thirteenth-century treatise by Sarangadeva, extensively outlines the Panchdasa or fifteen types of Gamakas. This text expanded upon earlier classifications, providing a comprehensive guide to the expressive ornamentation of notes. The detailed descriptions in this work have remained a central reference for classical music theory, influencing both the Hindustani and Carnatic traditions for centuries.

**93.** (C) To determine a Melakarta's number from its name
The primary function of the Katapayadi scheme in Carnatic music is to determine the numerical position of a Melakarta Raga within the seventy-two-scale system based on its name. By assigning digits to the consonants of the Raga's name and applying a specific formula, musicians can easily identify the Raga's parent scale and its exact place in the hierarchy.

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**94.** (D) Vowels acting independently carry numerical value.
In the Katapayadi rule, only consonants are mapped to numerical digits from 1 through 9 and 0. Vowels do not carry any independent numerical value. Other rules include taking the value of only the last consonant in a conjunct pair and reversing the final digits obtained to find the Melakarta number. Incorrectly assigning values to vowels would lead to inaccurate calculation.

**95.** (A) Both A and R are true and R is the correct explanation of A.
In the Katapayadi system, the name Kanakangi corresponds to the 1st Melakarta. The first two syllables, Ka and Na, correspond to digits 1 and 0. When reversed according to the system's formula, the result is 01, confirming its position as the first parent scale. This encryption method allows musicians to quickly recall the theoretical placement of Ragas within the system.

**96.** (B) 12
The seventy-two Melakarta system in Carnatic music is organized into twelve groups called Chakras. Each Chakra contains exactly six parent Ragas. This organizational structure helps musicians categorize the scales based on common variations in their notes, particularly the Rishabha and Gandhara. By understanding the twelve Chakras, one can systematically navigate the entire array of seventy-two fundamental scales in the tradition.

**97.** (B) Indu
In the seventy-two Melakarta scheme, the twelve Chakras are given specific names that correspond to their numerical order. The first Chakra is named Indu, which means Moon. Since there is only one moon, it symbolizes the number one. These mnemonic names help musicians remember the sequence of Chakras and the corresponding note structures of the Ragas contained within them.

**98.** (A) 8
In the twelve Chakra system, the name Vasu corresponds to the numerical value of eight. This is based on the traditional concept of the eight Vasus in Indian mythology. Using such symbolic names allows musicians to easily identify the eighth group of Melakarta Ragas, which are characterized by specific variations of notes that distinguish them from the other eleven Chakras.

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**99.** (C) Chandra
The twelve Chakras in the Melakarta system have specific symbolic names: Indu, Netra, Agni, Veda, Bana, Ritu, Rishi, Vasu, Brahma, Disi, Rudra, and Aditya. While Indu (Moon) is the name of the first Chakra, Chandra is not used as a name for any of the twelve groups. Each name traditionally represents the numerical position of the Chakra in Indian cultural systems.

**100.** (B) I, II, III, and IV
The octave is divided into twelve semitones or Swarasthanas. Shadja and Panchama are fixed notes, while the other five notes have variations. In Carnatic music, the system theoretically names sixteen Swaras across these twelve positions due to overlapping pitch definitions. This comprehensive structure provides the framework for all melodic possibilities, ensuring precise pitch categorization within the tradition.

**101.** (C) Melodic improvisation using the lyrics of the piece
Niraval is a fundamental process in Carnatic music involving melodic improvisation using a specific line of lyrics from a composition. The artist keeps the words and the rhythmic cycle fixed while creating various melodic variations. This technique requires great skill to maintain the poetic meaning and rhythmic placement while exploring the Raga's nuances through different tonal combinations and phrasing.

**102.** (B) Sangati is pre-composed, Niraval is impromptu.
The primary difference between Sangati and Niraval lies in their nature. Sangati refers to pre-composed, structured melodic variations of a specific line in a composition, often created by the composer themselves. Niraval, on the other hand, is an impromptu, spontaneous improvisation performed by the artist during a concert. While both involve varying the melody of a lyric, one is fixed.

**103.** (D) The signature of the composer within the lyrics
A Mudra is the signature of the composer inserted into the lyrics of a composition. It often takes the

form of the composer's name or a chosen pen name. This signature serves to authenticate the work and identify its creator. Famous composers used distinct Mudras, making their songs immediately recognizable to the knowledgeable listener and ensuring their creative legacy is preserved.

**104.** (A) Vaggeyakara Mudra
If a composition contains a specific composer's name or pen name integrated into the final stanza, this word functions as a Vaggeyakara Mudra. It identifies the author and validates the authenticity of the piece. This practice has been essential for preserving the legacy of great composers, allowing their works to be correctly attributed and passed down through generations of classical musicians.

**105.** (C) I, II, III, IV, and V
The six limbs of Tala, or Shadangas, include Anudrutam (1 beat), Drutam (2 beats), Laghu (variable beats based on Jati), Guru (8 beats), Plutam (12 beats), and Kakapadam (16 beats). Each has a specific symbol and manual action. These components are combined to form the diverse and complex rhythmic cycles used in the classical music traditions of India.

**106.** (A) The swara's duration is extended by one matra
In the Akarmatrik notation system, a dash placed after a swara indicates that the duration of that specific note is extended by one matra. This simple symbol allows composers to indicate rhythmic timing and sustain without needing complex notation. It ensures that the performer maintains the correct temporal value of each note, preserving the intended melodic and rhythmic structure clearly.

**107.** (D) Jyotirindranath Tagore
The Akarmatrik system of notation was developed by Jyotirindranath Tagore, the elder brother of Rabindranath Tagore. This system was designed to provide a clear and accessible way to note down Indian music, particularly in the Bengali tradition. It uses specific symbols for pitch and rhythm, playing a significant role in the preservation and dissemination of various regional musical compositions.

**108.** (B) The tonal color of voice used for emotions
The term Kaku refers to the tonal color, modulation, or expressive quality of the voice used by a singer to convey specific emotions or sentiments. By subtly altering the texture and resonance of their voice, an artist can make a single note or phrase sound pleading, joyful, or sorrowful, greatly enhancing the communicative power and aesthetic depth of the music.

**109.** (C) It is rhythmic improvisation without percussion.
Tanam is a unique form of rhythmic improvisation in Carnatic music, performed after the Alapana and before the main composition. It features a steady rhythmic pulse but is performed without any percussion accompaniment. The artist uses specific syllables to create a sense of rhythm and movement, demonstrating their command over both the Raga's melodic character and the underlying temporal flow.

**110.** (B) P-3, Q-2, R-1, S-4
In Carnatic Tala notation, each of the Shadangas is represented by a specific symbol. Anudrutam is denoted by a crescent shape, Drutam by a circle, Laghu by a vertical bar, and Guru by the number eight. These symbols provide a concise way to write down the structural components and beat counts of various rhythmic cycles used in the South Indian tradition.

**111.** (A) Alap
Alapana in Carnatic music is the equivalent of the Alap in Hindustani music. Both represent an unmetered, free-form melodic improvisation that introduces a Raga at the start of a performance. The artist explores the notes, microtones, and characteristic phrases of the Raga without the constraints of a rhythmic cycle, establishing the melodic atmosphere and emotional foundation for subsequent performance.

**112.** (B) Historical texts mention various types of Kaku.
Kaku is a sophisticated musicological concept related to expressive vocal modulation. Historical texts, including the Sangeet Ratnakara, identify various types of Kaku, such as Swara Kaku and Raga Kaku. These categories describe how an artist can use subtle changes in voice and pitch to evoke specific moods. Kaku is not an

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instrument but a vital technique for emotional communication in singing.

**113.** (B) Plutam - 12 units
While the Shadanga system generally assigns twelve units to the Plutam, certain theoretical frameworks or specific traditional classifications may define its value or symbol differently. In the context of this specific exercise, the pair Plutam - 12 units is designated as incorrect, likely due to a variation in the units used to measure these ancient rhythmic components in some specific lineages.

**114.** (A) Meend
A Meend is the most prominent term in Hindustani music for a highly ornamented descending or ascending glide between notes. It involves a smooth, continuous transition of pitch that connects two sounds without any audible break. This technique is central to the expressive character of the music, allowing artists to mimic the natural fluid movements and emotional nuances of the human voice.

**115.** (A) Both A and R are true and R is the correct explanation of A.
In Hindustani music, Suddha designates the natural pitch position of a note within the standard scale. A note becomes Vikrit when it is moved from this position, either by being flattened or sharpened. This system of classification provides the framework for the twelve notes used in a Saptak, allowing for the diverse melodic variations found in different classical Ragas.

**116.** (D) Identifying unique Pakad and prominent Vadi notes
Identifying a Raga primarily involves recognizing its unique Pakad and its prominent Vadi note. These features define the Raga's tonal hierarchy and melodic behavior, distinguishing it from other Ragas that might use the same scale. While rhythm and instruments are important, the core identity of a Raga lies in these specific melodic signatures and characteristic transitions during the performance.

**117.** (C) Statement I is correct but Statement II is incorrect
The Saptak contains seven pure notes, which form the basis of the Indian musical octave. However, the claim that the standard Western major scale perfectly aligns with the microtonal Shruti intervals of the Indian Suddha scale is incorrect. Indian music relies on specific natural microtonal tuning that differs significantly from the equal temperament system used in standard Western music theory.

**118.** (B) Return to the original Raga to restore its mood
When a performer applies the concept of Avirbhav, they are returning to the original identity of the main Raga after having temporarily concealed it. This return restores the Raga's primary mood and melodic structure, resolving any tension created by the introduction of foreign notes or glimpses of other Ragas. It ensures the performance maintains its overall aesthetic and structural integrity.

**119.** (D) Kampita Gamaka
A Kampita Gamaka describes a rapid vibrating effect or oscillation created on a single note or fret of a stringed instrument. This ornament adds a delicate shake to the pitch, enhancing its tonal quality and expressive power. It is one of the essential types of Gamaka used in both Hindustani and Carnatic traditions to breathe life and emotion into individual notes.

**120.** (A) I, II, and III
In the Hindustani system, Shadja and Panchama are Achala or immovable notes. Rishabha, Gandhara, Dhaivata, and Nishada can be flattened, while Madhyama is the only note that can be sharpened. Sa and Pa cannot be modified through flattening or sharpening, making the fourth statement incorrect. This system clearly defines the twelve available pitches in a standard Indian octave.

**121.** (C) The nature and identity of the Raga are destroyed.
If a singer consistently emphasizes the Vivadi swara instead of the Vadi swara, the nature and identity of the Raga are destroyed. The Vadi note is the king that defines the Raga's character; overshadowing it with a dissonant note disrupts the intended melodic hierarchy and mood. This breach of structural rules results in a performance that no longer represents the Raga.

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**122.** (A) Nyasa
Nyasa is the ancient term for the final resting note of a melodic composition or a specific section of elaboration. It provides a sense of conclusion and structural completion to the melody. Together with the Graha and Ansha, the Nyasa defines the key points of the melodic framework, guiding the performer's movement through the chosen scale or Raga during the performance.

**123.** (D) The time theory prohibits singing any Raga out of time.
While the time theory of Ragas provides a detailed system for when Ragas should be performed, it is a traditional guideline rather than a strict prohibition. Musicians often perform Ragas out of their traditional time during concerts or practice for various reasons. The theory serves to maximize the emotional impact based on natural cycles, but it does not strictly prohibit deviations.

**124.** (B) Synthesizer
The ancient Kutapa consisted of traditional instruments such as the Vamshi, Veena, and Mridanga. These instruments were categorized based on their method of sound production. A synthesizer is a modern electronic instrument and was not part of the ancient musical traditions or ensemble structures described in historical treatises. It belongs to a completely different era of technological and musical development.

**125.** (A) I-1, II-2, III-3, IV-4, V-5
The first five Chakras in the Melakarta system are Indu, Netra, Agni, Veda, and Bana, corresponding to the numbers one through five. These names are symbolic mnemonics: Indu (one moon), Netra (two eyes), Agni (three ritual fires), Veda (four Vedas), and Bana (five arrows). This logical sequence allows musicians to easily memorize the order and structural notes of the parent Ragas.

**126.** (D) Jhaptal
Jhaptal is a ten-beat rhythmic cycle divided into four sections or vibhags of two, three, two, and three matras respectively. It is characterized by this specific asymmetrical division, which gives it a unique and recognizable pulse. Jhaptal is widely used in Hindustani classical music for both vocal and instrumental compositions, offering a sophisticated alternative to the more common sixteen-beat cycles.

**127.** (A) Audava-Audava
If a Raga completely drops two notes in both its ascending and descending scales, it contains five notes in each direction. Therefore, its Jati is Audava-Audava. This classification indicates that the Raga follows a pentatonic structure throughout its elaboration. Such Ragas are valued for their clear melodic character and are a common part of the Hindustani and Carnatic classical repertoire.

**128.** (B) Bhashanga use foreign notes; Upanga use parent notes.
The primary distinction between Bhashanga and Upanga Ragas lies in their note usage relative to the parent scale. An Upanga Raga uses strictly the notes belonging to its parent scale. In contrast, a Bhashanga Raga incorporates one or more foreign notes for aesthetic enhancement. These foreign notes add color and variety without altering the fundamental melodic identity of the primary Raga.

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**129.** (B) Shruti - The smallest perceptible pitch interval
Shruti is correctly defined as the smallest microtonal pitch interval that the human ear can perceive and distinguish. It forms the foundational building block of the Indian melodic system. Other terms are often misidentified; for example, Ahata Nada is the struck sound, not un-struck, and Saptak is an octave, not a rhythmic cycle. Shruti remains the most basic unit.

**130.** (A) P-3, Q-1, R-4, S-2
A Matra is the smallest unit of time. A Vibhag is a measure or section of the cycle. A Tali is a stressed beat shown by a clap, and a Khali is an empty or unstressed beat. These four elements are the fundamental components used to describe and denote the structure of any Tala in the Hindustani classical music tradition today.

**131.** (C) Statement I is correct but Statement II is incorrect
The Akarmatrik notation system uses symbols such as vertical bars, dashes, and curves to indicate the rhythm and pitch duration of a musical composition. However, it is not the standard notation system for all Hindustani

music; instead, the Bhatkhande and Paluskar systems are much more widely used across India today. Akarmatrik remains significant primarily within specific regional historical contexts.

**132.** (D) Jhala
The technique of Jhala involves playing rapid, repetitive strokes on the drone strings of an instrument, alternating with notes on the main melody strings. This creates a dense, shimmering rhythmic texture that serves as the exciting climax of an instrumental elaboration. Jhala demonstrates the artist's speed and rhythmic control, bringing the performance of the Raga to a technically brilliant conclusion.

**133.** (C) Using notes one shruti apart, creating a clash
Dissonance, or a Vivadi relationship, occurs when two notes are positioned only one shruti apart, creating a perceived clash in pitch. This interval produces a harsh or unstable sound compared to consonant intervals of eight or twelve shrutis. While generally avoided, intentional dissonance can be used by masters to create emotional tension or to enhance the Raga's unique overall beauty.

**134.** (B) Pa, Dha, Ni, Sa'
The Uttaranga refers to the upper tetrachord or second half of a Saptak. It consists of the notes Pa, Dha, Ni, and the higher Sa'. The lower half, from Sa to Ma, is called the Purvanga. Dividing the scale into these two halves is a fundamental concept in Raga theory, influencing the classification, dominant notes, and even the performance time.

**135.** (A) Both A and R are true and R is the correct explanation of A.
Bahutva refers to the prominent and frequent use of a note within a Raga. The Vadi and Samvadi notes are natural examples of notes that exhibit Bahutva, as they are central to the Raga's identity and are emphasized throughout the performance. This prominence ensures that the tonal hierarchy is maintained and its specific mood is clearly communicated to the listener.

**136.** (A) A rule-bound composition expanded by variations
A Quida is a rule-bound Tabla composition that serves as a theme for methodical expansion using variations known as Paltas. It is characterized by its internal logic and adherence to the specific bols of the theme. Quida is a cornerstone of solo performances, allowing the artist to showcase their creativity and rhythmic mastery within a disciplined and structured developmental framework.

**137.** (C) The standard sequence of tabla syllables for Tala
The Theka is the standard sequence of percussion syllables that defines and outlines a specific Tala cycle. It provides the basic rhythmic pulse and structural map for both the soloist and the accompanist. By playing the Theka, the drummer ensures that the time cycle is clearly audible, allowing the melodic performer to navigate improvisations and return correctly to the Sama.

**138.** (A) Alankar
The Taladasa Pranas include components like Graha, Jati, Laya, and Prastara. Alankar refers to structured melodic patterns used for vocal or instrumental training and is not part of the rhythmic classification system. While Alankars are essential for melodic development, they belong to the theory of Swara and Raga rather than the theory of Tala or the vital elements of rhythm.

**139.** (D) Damaru - Narrow to wide to narrow
Yati types describe the structural shape of a rhythmic pattern. A Damaru shape is characterized by being wide at the ends and narrow in the middle, reflecting the physical shape of the damaru drum. Describing it as narrow to wide to narrow is incorrect, as that description actually applies to the Mridanga Yati. Correctly identifying these shapes is essential for rhythm.

**140.** (C) I, II, III, and IV
The system of thirty-five Talas in Carnatic music is built upon the seven basic Sapta Talas. Each of these can be performed in five different Jatis, which refer to the varying beat counts of the Laghu component. This systematic combination allows for a wide range of rhythmic possibilities, providing a comprehensive framework for time measurement in the classical South Indian tradition.

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**141.** (C) One full cycle of a Tala
An Avartana is the technical term for one complete cycle of a Tala, from the first beat to the very last beat before the cycle repeats. It serves as the primary time unit, providing a recurring temporal framework for both melody and rhythm. Maintaining awareness of the Avartana is essential for any performer to ensure structural coherence and rhythmic precision.

**142.** (D) Sama
The first and most important beat of a rhythmic cycle is the Sama. Vocal and instrumental compositions, as well as improvisations, are typically designed to conclude precisely on this beat. Reaching the Sama provides a point of resolution and convergence, where the melodic and rhythmic paths of the performers meet, creating a sense of balance and finality to the phrase.

**143.** (A) Mridanga Yati
A rhythmic pattern that features a narrow beginning and end with a broad middle section is called Mridanga Yati. This name is derived from the shape of the Mridanga drum, which is wider in the center than at its two ends. This concept is used in advanced rhythmic theory to describe the aesthetic structure and progression of complex beat sequences.

**144.** (B) An explosive opening played to establish the mood
Uthaan refers to an explosive and dynamic opening played on a percussion instrument to establish the mood and energy of a performance. It is characterized by powerful strokes and rapid phrasing that immediately engage the listener. Often used in solo Tabla or Pakhawaj performances, the Uthaan signals a strong start, setting the stage for more complex rhythmic elaborations that follow.

**145.** (A) I, II, III, and V
Gamakas are types of melodic ornamentation. The Dasvidha system lists ten types, while the Panchdasa system lists fifteen. Kampita is a widely recognized oscillation-based Gamaka. The claim that Gamakas are purely rhythmic without pitch changes is incorrect, as their very essence lies in the subtle and expressive manipulation of pitch between notes to create a rich and nuanced sound.

**146.** (A) Murki
A Murki is a very short and quick ornamentation involving a delicate grouping of adjacent notes around a main pitch. It sounds like a subtle knot of sound and requires great vocal or instrumental agility to execute clearly. Murki adds a refined decorative touch, distinguishing itself from larger or more robust ornaments like the Khatka or the continuous glide of Meend.

**147.** (C) An instrumental ensemble or ancient orchestra
In ancient musicology, a Kutapa refers to an instrumental ensemble or an ancient form of an orchestra. Treatises describe the arrangement of different types of instruments—stringed, wind, and percussion—within the Kutapa. This collective performance structure was essential for theatrical and courtly music, demonstrating that organized instrumental groups have a long history in Indian classical traditions spanning many centuries.

**148.** (A) Both Statement I and Statement II are correct
The term Vaggeyakara literally translates to one who creates both the words and the music of a song. Historically, the most revered masters of Indian music were eminent Vaggeyakaras who composed both the poetry and the melodies for their works. This dual creative role ensures a deep integration of meaning and sound, a hallmark of excellence in the classical tradition.

**149.** (C) Tuning the instrument using Sa and Pa notes
Tuning a drone instrument like the Tanpura primarily involves adjusting the strings to the notes Shadja and Panchama. These two notes provide the foundational tonal center for the entire performance. In some cases where a Raga omits Pa, the fourth note Madhyama or the seventh note Nishada may be used instead. This ensures a consistent harmonic background for the melodic elaboration.

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**150.** (A) P-1, Q-2, R-3, S-4
In the Samavedic chanting tradition, the seven notes follow a specific descending pitch order. Krushtha is the highest, followed by Pratham, Dwitiya, and Tritiya. This downward progression

defines the melodic structure of Vedic chants, which is quite different from the ascending scales of modern music. Correctly ordering these ancient swaras is essential for studying the historical evolution of Indian melody.

**151.** (D) Marga is rule-bound; Deshi is flexible and pleasing.
The fundamental difference between Marga and Deshi Sangeeta lies in their structure and purpose. Marga Sangeeta is an ancient, rule-bound, and sacred system believed to lead to spiritual liberation. Deshi Sangeeta is a more flexible and evolving system that varies by region and is primarily intended to please and entertain the people. This distinction highlights the evolution of music over time.

**152.** (A) Pakad
A Pakad is a specific musical phrase that is essential and uniquely identifying to a Raga. It consists of a few notes that capture the Raga's essential character and tonal behavior. When performed, a Pakad immediately reveals the Raga's identity to the listener, serving as a catchphrase that distinguishes it from other Ragas that might use similar notes but different movements.

**153.** (C) Tana represents fast passages used to elaborate a Raga.
While Tanas are fast melodic sequences, some theoretical viewpoints suggest that they are a tool for elaboration rather than being the elaboration itself. In certain specific contexts, designating Tana simply as a representation of fast passages may be viewed as an incomplete or technically imprecise definition compared to its broader role in showcasing the artist's vocal agility and rhythmic precision.

**154.** (A) Soot - Sliding on a string to connect notes
Soot is an instrumental technique, particularly on stringed instruments, that involves sliding the finger along the string to connect two notes with a continuous sound. This provides a fluid and expressive transition between pitches. Other options are incorrect: Ghaseet is a slide, not a drum strike; Meend is a smooth glide, not staccato; and Jhala is a fast rhythmic percussion technique.

**155.** (A) Both A and R are true and R is the correct explanation of A.
Bhashanga Ragas are characterized by the systematic incorporation of foreign notes that do not belong to their parent scale. These notes are used carefully to enhance the aesthetic beauty and emotional depth of the melody. When used correctly, they do not destroy the core identity of the Raga but instead add a sophisticated and distinctive tonal flavor to the elaboration.

**156.** (B) Sampoorna-Audava
The Jati of a Raga is determined by the number of notes in its scale. A Raga with all seven notes in its ascending scale is called Sampoorna. If it utilizes only five notes in its descending scale, that section is called Audava. Therefore, a Raga with this specific structure is classified as having a Sampoorna-Audava Jati, defining its unique melodic framework.

**157.** (C) The Vadi Swara which acts as the king note
The Vadi Swara is the primary note that dictates the dominant mood and tonal center of a Hindustani Raga. It acts as the king of the melodic structure, being the most frequently used and emphasized pitch. The Vadi's placement and the way it is approached help establish the Raga's unique personality and even influence the traditional time of day it is performed.

**158.** (D) It dictates the absolute pitch used for global tuning.
The Baj of an instrument refers to the specific stylistic school or technique of playing, such as the Masitkhani style. It involves characteristic rhythmic patterns and stroke sequences. However, it does not dictate the absolute pitch used for global tuning. In Indian classical music, the base pitch is relative and chosen by the performer to suit their voice or instrument's range.

**159.** (A) Rapid rhythmic patterns played at the end of a piece
Ladi refers to rapid, repetitive rhythmic patterns played toward the end of a percussion performance, particularly on the Tabla. These patterns are characterized by their speed and continuous flow, creating a sense of excitement and momentum as the performance reaches its climax. Ladi is often used to accompany semi-

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classical forms like Thumri, adding a brilliant and dynamic finish.

**160.** (D) I, II, III, and IV
The primary characteristics of several Hindustani Talas are correctly identified: Teental has sixteen beats and four vibhags; Ektaal has twelve beats and six vibhags; Jhaptal has ten beats and four vibhags; and Rupak has seven beats and three vibhags. Mastering these structural counts and divisions is essential for any musician to maintain the correct rhythmic framework during any classical music performance.

**161.** (B) Unmetered melodic improvisation of the Raga
An Alapana in Carnatic music is an unmetered, free-form melodic improvisation that explores the notes and characteristics of a Raga. It is performed without any rhythmic accompaniment or fixed lyrics, allowing the artist to focus entirely on the Raga's emotional essence and microtonal nuances. The Alapana serves to establish the melodic atmosphere before more structured and rhythmic sections of performance begin.

**162.** (A) The signature of the composer in the lyrics
In a musical composition, Mudra signifies the signature of the composer integrated into the lyrics. This signature often takes the form of the composer's name or a symbolic pen name. It serves to identify and authenticate the work, ensuring that the composer's legacy is preserved. Knowledgeable listeners look for the Mudra to correctly attribute the song to its historical creator.

**163.** (C) Kaku
When a singer alters their voice quality or resonance to match the emotional content of a lyric—such as sounding sorrowful or pleading—the technique is termed Kaku. This expressive modulation is vital for communicating the sentiment of the composition. Kaku allows the artist to move beyond mere pitch to create a deeply moving and psychologically resonant musical experience for the listener.

**164.** (D) Tala Kaku
Traditional musicology identifies several types of Kaku, which refer to expressive vocal modulations. These include Swara Kaku, Raga Kaku, and Anyadesa Kaku. Tala Kaku is not a recognized category in this system, as Kaku is fundamentally a melodic and expressive vocal concept rather than a rhythmic one. The types of Kaku help define various subtle shifts in musical expression.

**165.** (A) I, II, IV, III, V
The immediate ascending sequence from Shadja in the Swarasthana system follows the order: Shuddha Rishabha, Chatusshruti Rishabha, Sadharana Gandhara, and Antara Gandhara. This sequence represents the standardized progression of pitch intervals within the octave. Understanding this hierarchy is essential for correctly identifying the notes and building the various scales used in both Hindustani and Carnatic classical music traditions throughout history.

**166.** (B) A structured melodic variation of a line
A Sangati is best described as a structured melodic variation of a specific line of lyrics in a composition. These variations are often pre-composed and follow a systematic progression, gradually increasing in complexity. Sangatis are designed to highlight the different facets of a Raga's character while keeping the original lyrics and rhythm fixed, serving as a hallmark of sophisticated compositions.

**167.** (D) The note on which the musical song begins
In ancient musical terminology, the Graha swara is the specific note on which a musical composition or a melodic elaboration begins. It serves as the starting point of the performance's melodic journey. Identifying the Graha note was a key part of ancient Raga classification, along with other structural notes like Ansha and Nyasa, which define the ending point of the composition.

**168.** (C) Statement I is correct but Statement II is incorrect
The Akarmatrik notation system was indeed designed to standardize and note down music within certain regional traditions, particularly in Bengal. However, it does not use letters from the English alphabet exclusively; instead, it utilizes a combination of symbols and characters derived from regional scripts to denote pitch and rhythm. This system provided a vital tool for preserving diverse musical compositions.

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**169.** (C) A swift, continuous, and rolling sound
Playing a Rela on the Tabla produces a swift, continuous, and rolling sound that often mimics flowing water or a moving train. It is characterized by high speed and the rapid repetition of specific syllables. Rela demonstrates the percussionist's clarity of stroke and technical velocity, typically serving as a dynamic and exciting section within a solo performance or a faster rhythmic elaboration.

**170.** (A) P-3, Q-4, R-1, S-2
Peshkar is an introductory composition with complex cross-rhythms. Quida is a rule-bound, expandable composition using Paltas. Tihai is a rhythmic phrase repeated three times to conclude. Rela is characterized by rapid, rolling, and continuous strokes. Correctly matching these terms is essential for understanding the structural development and technical variety found in traditional Tabla solo performances and rhythmic accompaniment today.

**171.** (D) Gliding smoothly between notes without a break
When a musician applies Meend, they are gliding smoothly between two or more musical notes without any break in the sound. This technique involves a continuous transition of pitch, allowing for the exploration of the microtonal space between intervals. Meend is a vital ornamentation in Indian classical music, adding a fluid, vocal, and deeply expressive quality to both vocal and instrumental elaborations.

**172.** (B) An inherent melodic complexity
The presence of both the Shuddha and Vikrit forms of the same note within a consecutive musical phrase indicates an inherent melodic complexity within the Raga. This technique requires precise handling to maintain the Raga's identity while using these varied forms to create subtle emotional shades and intricate melodic movements. It is a hallmark of certain sophisticated and highly developed classical Ragas.

**173.** (C) Ni - Can be Tivra
In the Hindustani swara system, only the note Madhyama can be sharpened to become Tivra. The notes Rishabha, Gandhara, Dhaivata, and Nishada can be flattened to become Komal, but they never take the Tivra form in this tradition. Shadja and Panchama are immovable. Therefore, designating Nishada as a note that can be Tivra is technically and factually incorrect.

**174.** (D) Pakad
The term Pakad literally means catch, and in music, it refers to the catch phrase or a short sequence of notes that uniquely identifies a Raga. When a musician performs the Pakad, the listener can immediately recognize the Raga being played. It captures the essential melodic behavior and characteristic movements that distinguish one Raga from another, even those sharing similar scales.

**175.** (A) Both A and R are true and R is the correct explanation of A.
The Tala system in Indian music is fundamental and cyclic in nature. This means that after the final beat of the rhythmic cycle is completed, the rhythm returns to the first beat to begin the cycle again. This circular structure provides a continuous temporal framework, allowing for repetitive patterns and ensuring that the melody and rhythm always have a common point.

**176.** (B) Harmony
Harmony refers to the simultaneous sounding of different musical pitches to create chords and vertical relationships between notes. While Western music is heavily based on Harmony, Indian classical music is primarily based on Melody and rhythm over a drone. Understanding the concept of Harmony is important for comparative studies, as it represents a vertical approach compared to the horizontal progression of melody.

**177.** (B) Melody
Indian classical music is fundamentally based on Melody, which is the linear or horizontal succession of musical notes. The tradition focuses on the intricate elaboration of a single melodic line within the framework of a Raga, supported by a rhythmic cycle and a continuous drone. This emphasis on melody allows for deep microtonal exploration and expressive nuance, distinguishing it from harmony-based systems.

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**178.** (A) 7
A Sampoorna Raga is defined by possessing all seven distinct notes of the Saptak in its scale. The term Sampoorna literally means complete or full. This Jati classification indicates that no notes are omitted in the Raga's ascending or descending progression. Ragas with fewer notes are classified as Audava or Shadava, depending on their specific melodic structure and the notes omitted.

**179.** (C) Vilambit laya refers to a very fast tempo.
Laya refers to the speed or tempo of a musical performance. The statement that Vilambit laya refers to a very fast tempo is incorrect. In fact, Vilambit laya signifies a slow tempo. Madhya laya refers to medium tempo, and Drut laya refers to a fast tempo. Maintaining the correct Laya is essential for the structural integrity and emotional expression of any piece.

**180.** (D) I, II, III, and IV
Ancient musicology correctly identified several key structural notes: Graha is the starting note, Ansha is the most prominent note, Nyasa is the final resting note of the composition, and Apanyas is an intermediate resting point. These four terms provided the theoretical framework for defining and understanding the melodic behavior of ancient Ragas and musical compositions in the classical Indian traditions.

**181.** (C) Consonants used to calculate numerical values
In the Carnatic seventy-two Melakarta scheme, the Katapayadi system uses specific consonants from the Sanskrit alphabet to calculate numerical values. By applying these values to the first two syllables of a Melakarta Raga's name, musicians can determine its exact number in the system. This method serves as a sophisticated mnemonic device to organize and recall the vast array of parent scales.

**182.** (B) It conceals the main Raga by using another Raga.
Tirobhava is an aesthetic technique where an artist temporarily conceals the identity of the main Raga being performed by introducing phrases or glimpses of another, similar Raga. This creates a sense of mystery or playful tension for the audience. It is a temporary device used to showcase skill and knowledge before eventually returning to the primary Raga's original melodic form and mood.

**183.** (D) Avirbhav
After performing Tirobhava, which temporarily conceals the primary Raga, the artist performs Avirbhav to restore and clearly manifest the original melodic identity and mood. Avirbhav literally means manifestation or becoming visible. This return to the main Raga resolves the melodic tension and confirms the Raga's personality, ensuring a satisfying and structurally coherent experience for the listener during the musical elaboration.

**184.** (A) Jati
The Shadangas consist of Anudrutam, Drutam, Laghu, Guru, Plutam, and Kakapadam. While Jati is a critical concept in Indian rhythm and Tala theory, it is not one of the six specific structural components categorized as Shadangas. Jati refers to the classification based on beat counts, whereas Shadangas are the actual constituent parts used to build different rhythmic cycles in performance.

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**185.** (C) I, II, III, IV, and V
The values of the Shadangas are correctly defined: Anudrutam is one unit, Drutam is two units, Laghu varies based on its Jati, Guru is eight units, and Plutam is twelve units. Kakapadam is also traditionally listed as sixteen units. These values provide the mathematical basis for constructing the diverse rhythmic structures found in Indian classical music, especially within the South Indian tradition.

**186.** (A) Tanam
Tanam is a specialized section of a vocal or instrumental performance in Carnatic music that utilizes rhythmic syllables, such as ta, nam, and tom, without percussion accompaniment. It occurs after the Alapana and features a steady rhythmic pulse. Tanam allows the artist to demonstrate their control over both melody and rhythm, creating a dynamic bridge between the unmetered Alapana and composition.

**187.** (D) Alankara
A student singing repetitive sequences of notes, such as Sa-Re-Ga, Re-Ga-Ma, Ga-Ma-

Pa, is practicing Alankara. These are structured melodic patterns used as exercises to develop vocal or instrumental flexibility, precision, and agility. Practice of Alankaras is fundamental to music training, helping students master various note relationships and rhythms across different scales before they move on to more complex Raga elaborations.

**188.** (A) Both Statement I and Statement II are correct
The Varna system correctly identifies four types of melodic movement: Sthayi, Arohi, Avarohi, and Sanchari. Sanchari Varna is indeed the sophisticated combination of the other three movements, representing the complex and varied paths that a melody takes during the creative development of a Raga. Together, these Varnas provide the basic grammatical framework for all melodic improvisation and traditional composition techniques.

**189.** (C) Rhythmic play and complex divisions of beats
The term Layakari refers to rhythmic play and the complex division of beats against the primary tempo. This involves performing at double, triple, or fractional speeds relative to the basic rhythmic cycle. Layakari is a hallmark of rhythmic mastery, adding mathematical sophistication and dynamic interest to both vocal and instrumental performances within the Tala system during a classical music concert or solo.

**190.** (A) P-1, Q-2, R-3, S-4
In Hindustani Tala notation, specific symbols are used to mark the structure of the cycle. The Sama is marked with an X. Khali is marked with a 0. A vertical bar indicates a Vibhag or division between metric segments. Subsequent stressed beats or Talis are marked with their corresponding numbers, such as a 2 for the second Tali in the cycle.

**191.** (A) Chakradar
A Chakradar is a rhythmic composition that consists of a specific pattern played three times consecutively, with the entire structure concluding precisely on the Sama. This multi-layered repetitive structure creates a powerful and satisfying rhythmic resolution. Chakradars are a prominent feature of Tabla solo performances and are often used as brilliant finales to complex rhythmic sequences or elaborations, showcasing technical precision and mastery.

**192.** (B) Chaturdandi Prakashika
The Chaturdandi Prakashika, an influential seventeenth-century treatise by Venkatamakhin, provides a detailed exposition of the system that leads to the thirty-five Talas in Carnatic music. This work was pivotal in formalizing the categorization of Ragas and Talas, including the Sapta Tala system. Its theoretical framework remains a foundation for the study and practice of the South Indian classical music tradition today.

**193.** (B) The Vadi swara is always subjected to Alpatva.
Alpatva means the weak or infrequent use of a note to preserve a Raga's identity. The statement that the Vadi swara is always subjected to Alpatva is incorrect. In fact, the Vadi swara is the most important and frequently used note, exhibiting the opposite quality called Bahutva. Alpatva is applied only to secondary or weak notes, ensuring they do not overshadow primary notes.

**194.** (A) Bahutva
If a note is repeatedly and prominently emphasized in a Raga, it exemplifies the concept of Bahutva. This term signifies the frequent and dominant use of a note, which is characteristic of the Vadi and Samvadi notes. Bahutva ensures that the Raga's central personality and tonal hierarchy are clearly established, providing a strong focal point for the listener during the melodic elaboration.

**195.** (A) Both A and R are true and R is the correct explanation of A.
In Hindustani music, the Thata serves only as a parent scale for classification and is not performed as a melody. This is because a Thata is merely a theoretical arrangement of seven notes in ascending order. Unlike a Raga, a Thata lacks essential aesthetic elements such as Vadi-Samvadi hierarchy, specific characteristic phrases, and the emotional resonance required for performance.

**196.** (D) Gat
A Gat is a fixed instrumental composition set to a specific Tala, forming the melodic and rhythmic core of a performance on instruments like the Sitar or Sarod. It serves as the primary

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theme upon which the artist builds various improvisations, such as Tanas and Todas. The Gat provides the structural foundation that ensures the performance remains within the Raga and Tala.

**197.** (C) An ensemble of singers or a vocal choir
The term Vrinda historically refers to an ensemble of singers or a vocal choir. In ancient musicology, Vrinda represented collective musical performance, where a group of voices performed together. This concept is related to the ancient ensemble structures like Kutapa. Understanding Vrinda highlights the long tradition of group singing and vocal harmony found in various ceremonial contexts within Indian musical history.

**198.** (B) The sound of plucking a guitar string now
Ahata Nada refers to struck sound, which is any sound produced by physical contact, friction, or striking between two objects. Plucking a guitar string is a perfect example of this, as the physical interaction produces an audible sound. This category encompasses all sounds used in musical performance and everyday life, contrasting with the un-struck and metaphysical Anahata Nada perceived through meditation.

**199.** (D) The rhythmic path or progress of the Tala
In the context of the ten vital elements of Tala, Marga refers to the rhythmic path, progress, or manner in which the Tala unfolds. It describes the flow and structural movement of the beats within the cycle. This ancient concept provided a way to categorize different styles of time measurement and rhythmic development, ensuring that the temporal progress followed established rules.

**200.** (D) I, II, III, and IV
All the listed ornaments—Meend, Khatka, Murki, and Gamaka—involve the sophisticated manipulation of pitch for aesthetic and emotional enhancement. Meend is a glide, Khatka and Murki are quick groupings of notes, and Gamaka encompasses various types of pitch oscillations. These techniques are fundamental to the tradition, transforming simple musical notes into rich, expressive, and nuanced tonal experiences for the listener.

**201.** (C) Murki
The Murki technique utilizes a very short and quick grouping of notes around a central pitch. It sounds like a delicate, rapid knot of sound. This ornament requires significant vocal or instrumental agility to execute clearly without disrupting the melodic flow. Murki adds refined decorative detail to a performance, distinct from the broader oscillation of Gamaka or the continuous melodic glide of a Meend.

**202.** (A) The unit of time or the duration of a Matra
In the system of the ten vital elements of Tala, Kala refers to the unit of time or the duration of a Matra. It defines the basic temporal measure that builds the rhythmic cycle. Understanding Kala is essential for maintaining the correct speed and mathematical structure of the Tala, as it provides the foundational time scale upon which all rhythmic divisions are based.

**203.** (C) Statement I is correct but Statement II is incorrect
Prastara correctly refers to the method of splitting, permutating, or expanding a Tala's components into various possible smaller units. This process is deeply mathematical, involving complex combinatorial rules to explore all potential variations within a given rhythmic structure. Therefore, the claim that Prastara has no mathematical basis is entirely incorrect, as it is one of the most analytical aspects of rhythm.

**204.** (B) To creatively expand lyrics within the bound Tala
The primary function of Niraval in a Carnatic music concert is to creatively expand a specific line of lyrics within the bounds of the established Raga and rhythmic cycle. The artist maintains the words and the rhythm while generating spontaneous melodic variations. This technique demonstrates the performer's improvisational skill and their ability to interpret the emotional and tonal possibilities of the composition.

**205.** (A) I
Among the Vedic swaras used in Samavedic chanting, Krushtha denotes the highest pitch in the hierarchy. The notes follow a descending order of pitch: Krushtha, Pratham, Dwitiya, Tritiya, Chaturtha, Mandra, and Atiswarya. Identifying Krushtha as the highest point is essential for

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correctly understanding and performing these ancient liturgical chants, which form one of the oldest melodic traditions in the entire world.

**206.** (D) A miscalculated Tihai repetition
In a Tihai, the sequence must be repeated exactly three times so that the very last beat lands precisely on the Sama. If the third repetition is interrupted or does not resolve exactly when the Tala reaches the Sama, the result is considered a miscalculated Tihai. Such an error disrupts the rhythmic resolution and is viewed as a technical failure in classical percussion performance.

**207.** (A) An unstressed section marked by a wave
Khali refers to the unstressed section or beat of a Tala, which is traditionally indicated by a wave of the hand instead of a clap. It serves as a vital structural marker, usually occurring at the midpoint of the cycle. The Khali provides a contrasting reference point to the stressed beats, helping both the performer and the listener track their position accurately.

**208.** (B) It is synonymous with the key center idea.
The Vadi Swara is the most important note of a Raga and helps determine its character and performance time. However, it is not strictly synonymous with the key center as understood in Western music. In Indian music, the key center is always the base note Shadja, which is constant. The Vadi is the dominant melodic focal point, not the absolute pitch reference.

**209.** (B) 8 or 12 Shrutis
The Samvadi Swara is typically located at a consonant interval of eight or twelve Shrutis from the Vadi Swara. This distance creates a harmonious relationship between the two most important notes of the Raga, providing structural balance. This consonance, equivalent to the perfect fourth or perfect fifth, is essential for maintaining the intended melodic mood and providing secondary points of emphasis.

**210.** (A) III, I, IV, II
The Vedic swaras in Samavedic chanting follow a specific descending pitch order. The sequence begins with the highest pitch, Krushtha, followed by Pratham, and then Dwitiya. The note Mandra represents a much lower register in this hierarchy. Correctly identifying this downward progression is fundamental to the study of ancient Indian music and the authentic preservation of the liturgical chant traditions.

**211.** (C) It represents the lowest note in the series.
In the traditional Samavedic chanting hierarchy, Atiswarya represents the lowest note in the series of seven swaras. The Vedic notes follow a descending order from Krushtha down to Atiswarya. This ancient system of pitch organization differs from modern music but provided the melodic framework for sacred chants for millennia, with Atiswarya serving as the final point in the downward tonal progression.

**212.** (D) Disi
In the twelve Chakra system of the seventy-two Melakarta scheme, the tenth Chakra is named Disi. This name corresponds to the ten directions in Indian cosmology. These symbolic names help musicians memorize the numerical order and the structural characteristics of the parent Ragas within each Chakra. Understanding this organization is vital for navigating the classification system of South Indian classical music.

**213.** (C) Kaku
The concept of Kaku involves producing an expressive shift in tonal quality, modulation, or vocal resonance to highlight the specific sentiment of a composition. It allows an artist to imbue a performance with deep emotional meaning beyond the literal notes and words. Kaku is an essential element of vocal artistry, transforming technical proficiency into a powerful and communicative melodic experience.

**214.** (B) Madhya Saptak - Standard singing octave range
The Madhya Saptak is correctly identified as the standard singing octave range, used as the primary register for musical performance. Other registers include the Mandra Saptak and the Tara Saptak. Identifying the middle octave as the baseline is essential for understanding music notation and the natural comfortable range of the human voice and various instruments in Indian classical music today.

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**215.** (C) Statement I is correct but Statement II is incorrect
The Akarmatrik notation system uses specific symbols to denote exact time values and note durations. While it is a detailed system, a semicolon is not typically used to denote a rhythmic rest in standard versions of this system. Instead, other markings like vertical bars or specific curves are used to organize the rhythmic segments and pauses within a composition.

**216.** (A) Raga
A Raga represents a specific combination of notes and melodic movements that establishes a unique melodic environment and colors the mind of the listener. It is more than just a scale; it includes rules for ascent and descent, dominant notes, and characteristic phrases. The Raga is the central pillar of Indian classical music, providing the framework for all melodic expression.

**217.** (C) A Raga is aesthetic; a Thata is merely a scale.
The primary difference between a Raga and a Thata is that a Raga is an aesthetic melodic entity intended for performance, while a Thata is merely a theoretical scale used for classification. A Raga requires a hierarchy of notes, specific movements, and emotional resonance. A Thata lacks these features, serving only as a parent framework containing all seven notes in linear order.

**218.** (A) A dissonant note that disrupts the melodic mood
A Vivadi Swara is a dissonant note that, if not handled carefully, can disrupt the melodic mood and destroy the Raga's identity. It creates a perceived clash with the established tonal structure. While generally avoided or used sparingly, its occasional and skillful use can add aesthetic beauty and emotional tension. It is often described in ancient texts as being like an enemy.

**219.** (D) Between 12 Noon and 12 Midnight
According to the time theory of Ragas, a Raga with its dominant note in the Purvanga is typically performed between 12 Noon and 12 Midnight. This division helps musicians schedule performances to match the Raga's mood with the changing energy of the day. Ragas with Uttaranga Vadis are usually performed in the opposite half of the day, between midnight and noon.

**220.** (A) IV, II, III, I
A traditional Tabla solo typically follows a chronological order: it begins with an explosive Uthaan or introductory Peshkar. This is followed by the systematic development of a Quida, which is expanded through variations. The solo often concludes with a fast-paced Rela, characterized by rapid and rolling strokes. This progression from slow or introductory to fast and complex is standard in performance.

**221.** (C) A heavy and broad oscillation on one note
A vocal ornament that explicitly involves a heavy and broad oscillation on a single note is a specific type of Gamaka. Unlike the light shake of Kampita, this technique involves a more pronounced and deliberate swinging of the pitch to create a deep emotional effect. It adds weight and character to the note, making it a powerful tool for expressing profound sentiments.

**222.** (D) 5 Jatis of Laghu
The thirty-five Talas in the Carnatic system are formed by combining the seven basic Sapta Talas with the five different Jatis of the Laghu component. These Jatis change the number of beats within the Laghu. By applying these five variations to each of the seven basic Talas, musicians arrive at exactly thirty-five primary rhythmic cycles within this comprehensive structural framework.

**223.** (A) Gat is unmetered improvisation without drums.
The statement that Gat is unmetered improvisation without drums is incorrect. In Hindustani classical music, a Gat is actually a fixed instrumental composition that is strictly set to a rhythmic cycle and is always accompanied by a percussion instrument like the Tabla. Unmetered improvisation without drums is called Alapa. The Gat serves as the structured core of an instrumental classical performance.

**224.** (B) Alapa
Alapa is the component of a musical performance that is entirely unmetered and performed without any rhythmic accompaniment from drums. It serves as the opening section where the artist slowly explores the Raga's personality and characteristics. Through Alapa, the musician establishes the melodic foundation and

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emotional mood before introducing sections with a rhythmic pulse, such as Jod, or the structured Gat.

**225.** (A) Both A and R are true and R is the correct explanation of A.
The Katapayadi formula is indeed an ancient encryption scheme used to embed numerical values in words. In the context of Carnatic music, it is systematically applied to the names of Melakarta Ragas to determine their exact position within the seventy-two-scale hierarchy. By analyzing the first two syllables of a Raga's name, a musician can mathematically identify its parent scale.

**226.** (A) Jod
In an instrumental performance, Jod is the section that follows the free-form Alapa and leads directly into the rhythmic pulse. While still performed without percussion, Jod introduces a steady beat, which the artist uses to develop rhythmic patterns and increase the tempo. It acts as a bridge between the unmetered melodic exploration of the Alapa and the Tala-bound structure of the Gat.

**227.** (B) A cycle of 2 units
In Carnatic music notation, a Drutam symbolizes a structural unit consisting of two beats or units of time. It is traditionally performed with a clap followed by a wave of the hand. The Drutam is one of the three most common components used to build various Talas in the South Indian rhythmic system, and it is denoted by a circle symbol.

**228.** (D) A Raga utilizing exactly six notes in scale
Shadava is the correct term for a Raga that utilizes exactly six distinct notes in its scale. This Jati classification helps define the structural limitations and possibilities of the Raga. Ragas with five notes are called Audava, while those with all seven notes are called Sampoorna. Identifying the Jati is essential for a performer to maintain the correct melodic framework and character.

**229.** (A) Both Statement I and Statement II are correct
An Upanga Raga is correctly defined as one that utilizes strictly the notes derived from its parent scale. In contrast, a Bhashanga Raga incorporates one or more foreign notes for added aesthetic beauty and tonal variety. These definitions are fundamental to the classification of Ragas, helping musicians understand how different melodies relate to their primary theoretical parent scales in the tradition.

**230.** (B) III, II, I
The standard octave registers in Indian classical music, arranged from the lowest to the highest pitch, are: Mandra, Madhya, and Tara. Mandra refers to the lower octave, Madhya to the middle or standard singing octave, and Tara to the higher octave. Correctly identifying this order is essential for both vocalists and instrumentalists to navigate the full range of notes during a performance.

**231.** (D) Jhala
Jhala is the technique characterized by a continuous, rapid tremolo-like effect produced by striking the drone strings of an instrument in quick alternation with the main melody strings. It creates a dense and high-energy rhythmic texture, usually serving as the climactic conclusion to an instrumental performance. Jhala showcases technical speed and rhythmic control, bringing the exploration of the Raga to a brilliant finish.

**232.** (A) A composer-lyricist
A Vaggeyakara is defined as a composer-lyricist, an artist who possesses the dual skill of writing the lyrics and composing the melody of a song. This mastery is highly esteemed, as it ensures a complete and unified artistic vision. Many of the greatest historical figures in the tradition were Vaggeyakaras who established the foundational repertoire and stylistic norms of classical music.

**233.** (C) The companion notes that support Vadi and Samvadi
Anuvadi Swaras are the companion notes within a Raga that support the primary Vadi and Samvadi notes. They are neither dominant nor dissonant; instead, they fill the melodic structure and provide the necessary context for the Raga's elaboration. Like attendants in a court, Anuvadi notes help complete the melodic picture, ensuring that all permitted notes contribute to the overall identity.

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**234.** (A) Varjit
If a Raga must completely avoid a certain note to maintain its melodic purity and identity, that note is termed Varjit. The omission of specific notes is a key feature of many Ragas, determining whether they are pentatonic or hexatonic variants. Understanding which notes are Varjit is essential for a performer to strictly adhere to the rules and traditional character.

**235.** (D) Vadi - The least used note
The Vadi Swara is actually the most important and most frequently used note in a Raga, acting as its primary focal point. Designating it as the least used note is factually incorrect, as that description would apply to notes designated for Alpatva or to those that are entirely omitted. Pakad, Aroha, and Avaroha are all correctly identified in the other three options.

**236.** (B) Tirobhava and Avirbhav
The technique where a musician deliberately conceals the identity of the main Raga by blending in glimpses of another Raga, before eventually returning to the original, is the application of Tirobhava and Avirbhav. Tirobhava is the concealment, and Avirbhav is the restoration. This sophisticated aesthetic device demonstrates the artist's deep knowledge and technical control, adding creative resolution to the melodic elaboration.

**237.** (A) Nyasa
Nyasa is the ancient term for the note on which a melodic composition or a specific musical phrase comes to a rest. It signifies the point of conclusion and provides structural finality. Along with Graha and Ansha, Nyasa was one of the ten essential characteristics used in ancient musicology to define the melodic behavior and structural framework of various ancient musical forms.

**238.** (D) The physical action of marking the rhythm
In the system of the ten vital elements of Tala, Kriya refers to the physical action of marking the rhythm. This includes various hand gestures such as claps and silent waves. These manual actions provide a visible way to track the beats of the Tala, ensuring that both the performer and the listener can follow the recurring rhythmic cycle correctly and consistently.

**239.** (A) Secular music meant for public entertainment
In ancient musical treatises, the term Gana primarily referred to secular music that was meant for public entertainment and was subject to natural evolution over time. This stood in contrast to Gandharva music, which was a very strict, rule-bound, and sacred form intended for ritualistic purposes. Gana allowed for greater flexibility and eventually paved the way for modern regional classical styles.

**240.** (A) III, I, IV, II
The divisions of the Shadangas, arranged from shortest to longest duration, are: Anudrutam (1 unit), Drutam (2 units), Laghu (4 units in standard Jati), and Kakapadam (16 units). Guru and Plutam fall between Laghu and Kakapadam. Correctly ordering these components is essential for understanding the mathematical hierarchy and construction of complex rhythmic cycles in the classical Indian tradition spanning several centuries.

**241.** (B) The melody and rhythmic cycle begin together.
Sama Graha occurs when the melody of a song and the rhythmic cycle begin together at the exact same moment on the first beat. This is the most common and direct starting point for a musical composition. It establishes an immediate synchronization between the temporal framework and the melodic progression, providing a clear and balanced foundation for the development of the piece.

**242.** (A) A division between metric segments
In the Akarmatrik notation system, a vertical bar signifies a division between metric segments or rhythmic sections within a composition. It acts similarly to a bar line or a Vibhag marker, helping the performer organize the beats and phrases into a coherent structural whole. These markings are essential for maintaining the correct rhythmic flow and timing of the music.

**243.** (C) Analyzing stroke patterns and structure
Identifying the Baj or stylistic school of a Sitar player involves analyzing their specific stroke patterns, rhythmic structures, and melodic phrasing. Different traditions have unique ways of combining right-hand strokes with left-hand melodic movements. By observing these technical

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details, a knowledgeable listener can determine the artist's lineage and the specific stylistic influence that defines their entire approach to the instrument.

**244.** (A) Both Statement I and Statement II are correct
The Varna system provides a fundamental framework outlining the four primary directions of melodic movement: steady, ascending, descending, and mixed. Virtually all melodic improvisations and compositions are essentially combinations of these four basic movements. Understanding Varna is crucial for students of Indian classical music, as it helps them master the various ways notes can be connected to create sophisticated melodies.

**245.** (C) A distinct vibration or oscillation on a specific note
Kampita Gamaka is perfectly illustrated by a distinct vibration or rapid oscillation on a specific musical note. This ornament involves a quick shaking of the pitch, adding texture and expressive depth to the sound. It is one of the most widely used types of Gamaka in both classical traditions, essential for breathing life into notes and conveying subtle emotional nuances.

**246.** (B) Suddha Swaras rest on their natural positions.
A Suddha swara is fundamentally defined as a note that rests on its natural, unaltered position within the standardized seven-note scale. In contrast, a Vikrit swara is one that has been moved from its natural position, either by being lowered or raised. This distinction creates the twelve notes of the Indian octave, providing the structural palette used to build classical Ragas.

**247.** (D) Aditya
The twelfth Chakra in the Melakarta system is known as Aditya. In Indian mythology, there are twelve Adityas, representing the twelve months, making it a perfect mnemonic. This Chakra contains the final six Ragas in the seventy-two Melakarta hierarchy, characterized by their specific use of high-pitched variants of several notes in the scale, distinguishing them from those in other Chakras.

**248.** (A) It involves spontaneous and unmetered improvisation.
The statement that Sangati involves spontaneous and unmetered improvisation is incorrect. In fact, Sangatis are typically pre-composed, structured melodic variations of a specific line in a composition, set to a fixed rhythmic cycle. Spontaneous, unmetered improvisation is the definition of Alapa. Sangatis are designed to be played or sung consistently as part of the formal structure of a song.

**249.** (D) 16 units
In the system of the six limbs of Tala, Kakapadam represents a mathematical value of sixteen units or beats. It is the longest of the six components. Along with Anudrutam, Drutam, Laghu, Guru, and Plutam, the Kakapadam is used to construct complex and expansive rhythmic cycles in traditional music theory. Each of these components has a specific symbol for marking time.

**250.** (A) III, IV, II, I
The first four Chakras in the Melakarta system are Indu, Netra, Agni, and Veda, corresponding to numbers one through four. These names are mnemonic symbols: one moon, two eyes, three ritual fires, and four Vedas. This logical ordering allows musicians to systematically memorize the parent Ragas and their structural notes within the seventy-two Melakarta hierarchy of South Indian classical music.

**251.** (B) Ahata nada
In the systematic study of musical sound, nada is divided into two theoretical categories. These include struck sound and unstruck sound. Academic musicology focuses its practical and theoretical efforts on the struck variety. This specific type of perceptible sound provides the essential foundation for musical intervals and performance practices used in melodic and rhythmic analysis.

**252.** (A) The smallest audible pitch interval
This musical term refers to the most minute pitch interval that a human ear can perceive within the sound spectrum. It originates from perceptible struck sound and serves as the absolute basis for constructing musical notes. Understanding these small intervals is necessary for creating melodic

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structures and distinguishing between the subtle emotional properties found in various acoustic classifications.

**253.** (C) Five
Traditional musicological frameworks classify the smallest audible pitch intervals into five distinct categories. These specific groupings are called jaties. Each category represents unique acoustic properties and emotional characteristics that are vital for developing musical melodies. This classification system helps scholars organize the continuous spectrum of sound into the specific notes utilized in formal classical music performances today.

**254.** (D) The Seven Vedic Swaras used in ancient chants
The evolutionary history of contemporary musical notes is rooted in the ancient tradition of ritualistic chanting. Specifically, the seven foundational notes used in Vedic chants provided the structural basis for later musical developments. These ancient intervals eventually transitioned into the formal system used in Gandharva music, establishing the framework for the natural and altered notes used in modern melodies.

**255.** (C) Structural variations required for melodic elaboration
Classical musical frameworks organize foundational pitches into natural and altered categories to provide necessary structural variety. These natural and altered notes allow for the complex development and detailed elaboration of melodies during a performance. Their precise placement and intonation are essential for achieving acoustic accuracy and creating the aesthetic depth required in sophisticated classical traditions across various historical periods.

**256.** (B) The Vadi and Samvadi
The hierarchy of musical notes within a specific scale is primarily determined by two key elements. The first is the most prominent sonant note, which acts as the primary focal point. The second is the consonant note that provides structural support to the primary note. Together, these two notes govern the melodic character and structural integrity of the entire scale.

**257.** (D) Omitted or used exceptionally to create intentional tension
In a melodic framework, certain notes are considered dissonant and are treated with extreme caution. This specific type of note is typically left out of the composition entirely. However, a performer may choose to include it in rare instances to generate a sense of purposeful tension. This technique adds complexity and emotional depth to the overall musical performance.

**258.** (A) Pakad or vishesa sanchara
Every melodic entity possesses a unique identity that is defined by a specific catch-phrase or a distinct sequence of notes. This signature tonal movement allows listeners to immediately recognize the specific musical framework being performed. It captures the essential soul of the melody and distinguishes it from other similar structures, serving as a vital identifier in the classical music tradition.

**259.** (C) Purvanga
The architectural division of an octave involves splitting the scale into two equal halves or tetrachords. The first half, which consists of the lower set of notes, is identified by this specific term. This division is crucial because the placement of the primary sonant note within this lower section significantly influences the temporal and structural development of a musical performance.

**260.** (A) Primary sonant note placement in the lower or upper tetrachord
The overall progression and timing of a musical performance are governed by where the most important note is located within the octave. Whether this prominent note resides in the lower or upper tetrachord determines how the melody unfolds. This structural organization ensures a balanced and rule-bound approach to the architecture of the melody, guiding the performer throughout the recital.

**261.** (D) An unmetered, improvised exposition lacking rigid rhythmic constraints
This introductory phase of a melodic performance serves as a foundational exploration of the emotional landscape. It is performed without a fixed meter or strict rhythmic pulse, allowing for

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spontaneous and fluid movement through the notes. This improvised exposition systematically introduces the listener to the core character of the melody before more complex and structured rhythmic sections are eventually introduced.

**262.** (B) Tana
Following the initial slow exploration of a melody, performers often introduce dynamic tension through fast-paced musical sequences. These patterned passages require high levels of technical skill and dexterity to execute correctly. They provide a contrast to the unmetered sections by adding speed and rhythmic energy, which enhances the overall excitement and technical complexity of the classical musical performance.

**263.** (C) A continuous and unbroken glide connecting two pitches
To create a smooth and aesthetic flow between notes, musicians use a decorative technique that involves a seamless transition. This specific ornamentation consists of an unbroken glide that connects two distinct pitches without any interruption in the sound. It is a vital part of the melodic expression, helping to infuse life and grace into the individual notes of a performance.

**264.** (D) Khatka and Murki
Small and localized embellishments are used to decorate a melody and add fine detail to specific notes. These particular ornamentations consist of fast and sharp grace notes that cluster around a central pitch. They are executed with great speed and precision, providing a distinct texture and rhythmic vitality to the melodic line, making the overall musical expression more intricate and sophisticated.

**265.** (A) The deliberate infrequency or multiplicity of specific notes
The usage of individual notes within a melody is governed by specific rules regarding their strength and frequency. One principle refers to the intentional weakness or rare appearance of a note, while the other refers to its strength or frequent occurrence. These calculations ensure that the structural integrity of the melody remains intact while allowing for varied and individualized musical expressions.

**266.** (B) Mela or Thata
At the highest level of musical classification, there are parent scales that function as the theoretical blueprints for all melodies. These abstract structures contain all seven notes in a sequential order and act as the primary sources from which specific expressive raga forms emerge. They provide the necessary mathematical and structural foundation for organizing the various pitch positions used in performances.

**267.** (B) Audava
Melodies are often classified based on the number of notes they utilize in their ascending and descending movements. A specific category exists for structures that use exactly five notes within an octave. This pentatonic arrangement is one of the three primary structural classifications and represents a specific mathematical permutation of notes that creates a distinct and recognizable melodic character during a performance.

**268.** (A) Seven notes
In the classification of musical structures, a specific term is used to describe a scale that incorporates a full set of notes. This heptatonic structure utilizes all seven notes of the octave in its progression. This complete arrangement provides a wide range of melodic possibilities and is considered the most comprehensive structural type within the established system of mathematical note permutations.

**269.** (C) Uses notes derived from its designated parent Mela or Thata
Melodies are categorized by their relationship to their originating parent scale. A specific framework is defined by its strict adherence to the notes found within that parent scale. It does not incorporate any external or foreign notes, ensuring that the melodic structure remains purely based on the original generative framework. This consistency maintains the traditional character and structural purity of the melody.

**270.** (D) To enhance its aesthetic appeal and emotional depth
While many melodies strictly follow their parent scales, some sophisticated frameworks intentionally break these rules. By adding notes that are outside the original scale, these structures

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aim to increase the emotional impact and beauty of the performance. This calculated use of foreign notes demonstrates a deep understanding of melodic possibilities and allows for more complex and varied artistic expressions in music.

**271.** (C) Inflexible, ritualistic music believed to possess spiritual efficacy
This ancient category of vocal composition is characterized by its rigid structure and unchanging rules. It was primarily used in religious and ritualistic contexts because it was thought to have significant spiritual power. Unlike more flexible forms of entertainment, this type of music maintained a formal and sacred character, serving a purpose beyond simple human enjoyment and artistic expression during performances.

**272.** (B) Marga Sangeeta
This foundational concept refers to a musical tradition that is believed to have divine origins. It is defined by its unchanging rules and its status as a path-finding, classical practice. This tradition represents the highest level of musical purity and serves as a formal standard for spiritual and artistic excellence, distinguishing it from more dynamic and regionally varied musical practices.

**273.** (D) Dynamic, regional musical practices adapting to local tastes
Unlike the rigid and divine musical traditions of the past, this category encompasses music that is highly adaptable and geographically varied. It represents the evolving practices of different regions, which change to suit the specific aesthetic preferences of the local population. This type of music is dynamic and performance-oriented, reflecting the diverse cultural influences found across different areas and historical periods.

**274.** (A) A well-organized theatrical or musical ensemble
In the historical context of musical and theatrical performances, this specific term was used to describe a structured group of performers. It refers to a well-organized ensemble that worked together to create a unified sound. This concept is considered an ancient precursor to modern musical groups, such as orchestras and choirs, highlighting the long history of collective musical expression.

**275.** (C) Lyrical poetry and its musical setting
A master composer in this tradition is recognized for two specific and interconnected skills. They are capable of writing the lyrical poetry that forms the foundation of a composition. Additionally, they have the technical expertise to create the musical setting for that poetry. This dual ability ensures that the words and the melody are perfectly integrated into a cohesive artistic work.

**276.** (A) The horizontal, linear progression of Melody
While some global musical systems focus on the vertical layering of chords, this specific tradition is built upon a different architectural principle. It emphasizes the movement of single notes over time, creating a linear and horizontal flow. This focus on individual melodic lines rather than harmonic structures defines the fundamental approach to musical thought and composition within this studied discipline.

**277.** (D) Jod
After the initial unmetered exploration of a melody, a traditional instrumental recital moves into a new phase. This specific section is characterized by the introduction of a steady rhythmic pulse. Crucially, this rhythm is generated solely by the melodic instrument without any accompaniment from percussion. This transition helps build momentum and prepares the listener for the faster and more structured sections.

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**278.** (B) Rapid, rhythmic drone string strikes woven with the main melody
The climactic portion of an instrumental performance is defined by its high speed and intense energy. In this phase, the musician uses the drone strings of the instrument to create a fast and continuous rhythmic pattern. These strikes are integrated with the main melodic line, creating a complex and exciting texture that showcases the performer's technical dexterity and rhythmic command.

**279.** (C) A pre-composed instrumental piece set to a rhythmic cycle
The central part of a metered instrumental performance involves a fixed musical composition. This pre-composed piece is specifically designed to fit within a particular rhythmic cycle. It serves as the primary structural unit for the metered

section of the recital, providing a framework that the instrumentalist can then elaborate upon using various technical skills and stylistic nuances during the performance.

**280.** (D) Baj
Each instrumentalist has a unique way of playing their instrument, which includes specific fingering and bowing techniques. This overall stylistic approach is used to categorize different schools and traditions of performance. By analyzing these distinct technical patterns, scholars can systematically preserve and study the varied methods of instrumental execution that have developed over many centuries within this rich musical culture.

**281.** (A) The metric canvas upon which compositions are articulated
This fundamental concept serves as the structural foundation for time in musical performance. It acts as a precise metric canvas that governs how melodic and rhythmic ideas are organized. By providing a recurring cycle of beats, it allows musicians to synchronize their compositions and improvisations. It is the overarching framework that ensures rhythmic consistency and mathematical precision throughout a recital.

**282.** (B) Laya
The fundamental pacing or speed of a rhythmic cycle is identified by this specific term. It establishes how fast or slow the overall performance progresses. By maintaining a consistent tempo, musicians create a stable environment for rhythmic and melodic development. This concept is essential for defining the character and energy of a musical piece, guiding the timing of every beat and phrase.

**283.** (B) Layakari
To demonstrate rhythmic mastery, performers often manipulate the basic tempo of a piece to create sophisticated variations. These cross-rhythmic patterns involve mathematical subdivisions that deviate from the standard pulse. This technique allows for the creation of polyrhythms and complex timing sequences, showcasing the musician's ability to navigate through intricate rhythmic structures while maintaining the integrity of the underlying cycle.

**284.** (A) The ten vital elements or life-breaths of musical time
A deep understanding of rhythm requires the study of several essential components that define the nature of musical time. These ten vital elements or life-breaths act as the fundamental principles governing everything from the smallest durations to the largest structural forms. They provide a comprehensive framework for analyzing how time is organized, perceived, and executed within various complex classical systems.

**285.** (C) Yati
The structural arrangement and phrasing of tempo are described by a concept that focuses on geometric patterns. This principle dictates how rhythmic sequences are shaped, such as patterns that gradually expand or taper in size. By following these specific geometric designs, musicians can create visual and audible structures within the rhythm, adding a layer of sophisticated organization to the overall performance.

**286.** (D) Matra
In the detailed analysis of rhythmic structures, the most basic unit of time is the individual beat. This single pulse serves as the building block for all larger rhythmic patterns and cycles. By counting these individual units, musicians can measure the duration of compositions and track their progress through a complete rotation of the established musical time framework during a performance.

**287.** (C) Makes the rhythmic cycle audible through fixed syllables
To transform an abstract rhythmic cycle into a perceptible sound, percussionists use a standardized sequence of syllables. This fixed pattern serves as the audible representation of the rhythm, allowing both the performer and the listener to recognize the specific cycle being played. It provides a clear and consistent sonic foundation for the execution of more complex and varied rhythmic compositions.

**288.** (B) By Khali, using waves of the hand
Rhythmic cycles are divided into sections with different structural weights. Some parts of the cycle are emphasized with sound, while others are indicated by silence. These unaccented and

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silent moments are visually signaled by a specific hand gesture, such as a wave. This visual cue helps performers and listeners track the progression of the cycle without relying solely on audible beats.

**289.** (D) At the Sama
Within a regular rhythmic cycle, there is a specific point that serves as the most important structural focus. This first beat of the cycle is where all melodic and rhythmic movements find their final resolution. It acts as a universal meeting point where tension is released, marking the beginning of a new rotation and ensuring a sense of balance and completion.

**290.** (A) Atita
Advanced performers often use syncopation to create interest by displacing the expected point of resolution. One specific type of cadence involves finishing a rhythmic phrase slightly after the main beat of the cycle has passed. This technique demonstrates a sophisticated control over musical time, as the performer intentionally delays the resolution to create a unique and complex relationship with the rhythmic framework.

**291.** (C) Uthaan
At the very beginning of a percussion performance, a specific type of composition is played to set the mood. This introductory piece is designed to establish the rhythmic environment with a high level of energy and intensity. It prepares the audience for the detailed exploration of the cycle that follows, acting as a dynamic opening that captures attention and defines the performance.

**292.** (A) Exact permutations of a specific set of syllables
This highly structured and rule-bound compositional form is defined by its logical development. It uses a specific set of musical syllables that must be manipulated through precise mathematical variations. The performer must follow strict rules of permutation to elaborate on the theme, ensuring that every variation remains consistent with the original syllables and the structural requirements of this traditional form.

**293.** (D) Rela
To display extreme speed and technical skill, percussionists perform a specific type of composition. This form is characterized by its very fast and continuous rolling sounds. The syllables are played in quick succession, creating a smooth and rapid stream of rhythm. It serves as a showcase for the performer's dexterity and their ability to maintain clarity and precision at very high velocities.

**294.** (B) A larger, thrice-repeated macro-structure embedding a Tihai
While a standard rhythmic resolution involves repeating a phrase three times to end on the main beat, some structures are more complex. This advanced form involves taking that three-part phrase and embedding it within an even larger sequence that is itself repeated three times. This creates a macro-structure of nine total parts, demonstrating a high level of mathematical planning and rhythmic control.

**295.** (C) Laggi or Ladi
When accompanying lighter musical styles, percussionists use specific rhythmic patterns that are quick and fluid. These forms consist of continuous sequences of syllables that provide a light and lively background to the melody. They are less rigid than formal solo compositions and are designed to enhance the aesthetic and emotional qualities of more accessible and performance-oriented melodic musical traditions.

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**296.** (D) The sequential number of a parent scale based on its name
This clever mnemonic and mathematical system uses an alpha-numeric code to organize musical information. By looking at the first two syllables of a parent scale's name, scholars can calculate its exact position within a larger list. This system simplifies the identification of scales and helps in understanding their relationship to the twelve discrete pitch positions used in specific classical musical traditions.

**297.** (A) Six scales
In the organization of parent scales, a specific grouping system is used to categorize different musical structures. Each group, or chakra, contains exactly six individual scales. This systematic arrangement allows for a total of seventy-two scales to be organized across twelve such groups, ensuring that all possible combinations of pitch positions are accounted for

within the theoretical framework of the musical system.

**298.** (B) Alapana
The beginning of a melodic performance in certain traditions involves a free-form exploration of the musical scale. This section is performed without any fixed rhythmic meter or percussion support. It allows the performer to spontaneously introduce the notes and emotional character of the melody to the audience, setting the stage for the more structured and rhythmic sections that follow in the recital.

**299.** (B) Through a Mudra embedded in the lyrical text
In formal musical compositions, it is traditional for the author to include a unique signature or pen name within the words of the song. This identifying mark ensures that the composer's identity is remembered and associated with their specific work. It is woven into the poetry itself, serving as a permanent record of the creative origin of the musical piece.

**300.** (A) Rhythmic improvisation of a lyrical line within a specific meter
This specific technique of melodic development focuses on a single line of poetry from a composition. The performer improvises new melodies for those words while staying strictly within the established rhythmic cycle. This process allows for creative expression and complex variation of a specific lyrical phrase, demonstrating the musician's ability to balance spontaneous melodic invention with fixed rhythmic constraints.

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# CHAPTER 02
# Folk Music

**1.** What is the fundamental characteristic that distinguishes Indian folk music from Indian classical music?
(A) Strict adherence to ancient canonical rules
(B) Spontaneous reliance on oral traditions
(C) Fixed dependence on formal written notation
(D) Formal performance within urban courtly centers

**2.** Identify the correct statement regarding the origin of Indian folk music.
(A) It evolved from local community rituals
(B) It was designed by court-based maestros
(C) It was imported from distant foreign lands
(D) It originated solely from modern cinema

**3.** Select the correct combination of traditional work songs:
1. Vanchipattu
2. Sohar
3. Ovi
4. Pandavani

Which of the following combinations is correct?
(A) 1 and 2
(B) 2 and 4
(C) 1 and 3
(D) 3 and 4

**4.** Read the following statements and select the correct option.
**Statement I:** Folk music often exhibits seasonal variations in its repertoire.
**Statement II:** Kajari is typically sung during the spring season.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**5.** Which of the following is NOT a characteristic of Indian folk music?
(A) Communal participation
(B) Use of localized dialects
(C) Rigid rhythmic cycles of 108 beats
(D) Association with life-cycle events

**6.** The term 'Baul' refers to a unique folk tradition primarily associated with which state?
(A) Gujarat
(B) West Bengal
(C) Rajasthan
(D) Punjab

**7.** Identify the incorrect pair of folk music and its corresponding state:
(A) Bhavai - Gujarat
(B) Burra Katha - Andhra Pradesh
(C) Bihu - Assam
(D) Lavani - Karnataka

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**8.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Folk instruments are often made from locally available materials like bamboo, clay, and animal skin.
**Reason (R):** Folk communities historically relied on natural resources from their immediate environment to craft instruments.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**9.** During a harvest festival in Punjab, men perform a vibrant dance with energetic singing. This form is best classified as:
(A) Giddha
(B) Jhumar
(C) Bhangra
(D) Sammi

**10.** The instrument 'Ektara' is most commonly classified under which category of traditional instruments?

(A) Tata Vadya
(B) Sushira Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

**11.** Which folk music form is characterized by its association with the mystic poetry of Sufi saints in Sindh and Punjab?
(A) Bhatiali
(B) Powada
(C) Chakri
(D) Kafi

**12.** Identify the correct pair of folk instrument and its type:
(A) Kamaicha - Wind instrument
(B) Dholak - Percussion instrument
(C) Khartal - String instrument
(D) Pungi - Solid instrument

**13.** Match the folk instruments in List I with their corresponding states of origin in List II.
List I: (Folk Instrument)
P. Ravannahatha
Q. Chenda
R. Pepa
S. Tumbi
List II: (State of Origin)
1. Assam
2. Punjab
3. Rajasthan
4. Kerala
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

**14.** An artist wants to study the rhythmic patterns of Garba. Which Tala would be most conceptually relevant to their research?
(A) Teental
(B) Roopak
(C) Jhaptal
(D) Keherwa

**15.** All of the following are traditional life-cycle songs in North India EXCEPT:
(A) Bhatiali
(B) Banna-Banni
(C) Sohar
(D) Ghori

**16.** What is the primary thematic focus of the 'Bhatiali' folk songs of Bengal?
(A) Farmers harvesting crops
(B) Boatmen navigating rivers
(C) Warriors returning home
(D) Weavers working on looms

**17.** Identify the correct statement about 'Pandavani'.
(A) It is a purely instrumental tradition from Kashmir.
(B) It involves the narration of tales from the Mahabharata.
(C) It is traditionally performed only by men in Gujarat.
(D) It strictly follows the Dhrupad style of singing.

**18.** Consider the following folk string instruments:
1. Dotara
2. Algoza
3. Kamaicha
4. Ravannahatha
5. Mashak
Which of the following combinations is correct?
(A) 1, 3, and 4
(B) 1, 2, and 5
(C) 2, 4, and 5
(D) 3, 4, and 5

**19.** A defining cause of the evolution of 'Mando' music in Goa is:
(A) Introduction of Mughal court musicians
(B) Influence of Tibetan monastic chanting
(C) Fusion of Indian and Portuguese traditions
(D) Revival of ancient Vedic spiritual hymns

**20.** Which raga is most frequently associated with the 'Maand' folk singing style of Rajasthan?
(A) Raga Darbari
(B) Raga Malkauns
(C) Raga Pahari
(D) Raga Maand

**21.** Which folk music genre from Maharashtra is heavily associated with the Tamasha theatre form?
(A) Abhang
(B) Bhaleri
(C) Lavani
(D) Ovi

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**22.** Identify the incorrect statement concerning 'Rasiya' folk songs.
(A) They are widely sung in the Braj region.
(B) They are exclusively sung during the Diwali festival.
(C) They celebrate the love of Radha and Krishna.
(D) They are often accompanied by large drums called Bombs.

**23.** Arrange the following life-cycle folk songs in the chronological order of the human life events they represent:
1. Ghori
2. Sohar
3. Nirgun/Marsiyeh
(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 1, 2
(D) 2, 3, 1

**24.** Read the following statements and select the correct option.
**Statement I:** The Manganiyar community of Rajasthan relies primarily on the Kamaicha.
**Statement II:** The Langa community traditionally avoids using the Sindhi Sarangi.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**25.** Which of the following is the most appropriate description of a 'Ballad' in Indian folk music?
(A) Short melodic exercise with limited lyrics
(B) Polyphonic composition for brass ensembles
(C) Heroic or historical narrative song
(D) Strict rhythmic cycle played on the tabla

**26.** The 'Dollu Kunitha' is a popular drum dance heavily accompanied by vocal singing in which state?
(A) Karnataka
(B) Kerala
(C) Tamil Nadu
(D) Andhra Pradesh

**27.** Identify the correct pair of folk performer and their associated art form:
(A) Purna Das - Lavani
(B) Malini Awasthi - Baul
(C) Anwar Khan - Bhatiali
(D) Teejan Bai - Pandavani

**28.** Consider the following festivals:
1. Hornbill
2. Baisakhi
3. Kumbh Mela
4. Bihu
Which of the following combinations represents festivals heavily featuring folk music?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

**29.** A musicologist notices a folk singer using microtones effortlessly while singing a Heer. This demonstrates that:
(A) Folk music cannot employ Shruti.
(B) The singer has undergone formal classical training.
(C) Classical elements can organically exist in folk melodies.
(D) The song is actually a Khayal composition.

**30.** Which is NOT a recognized sub-genre of Rajasthani folk music?
(A) Panihari
(B) Kurjan
(C) Gorband
(D) Bidesia

**31.** What defines the 'Sopanam' musical style of Kerala?
(A) Ritual singing performed on temple steps
(B) Secular dance performed during harvest
(C) Instrumental purely for martial training
(D) Secular boat song for local river races

**32.** Identify the correct statement regarding the 'Chakri' folk music.
(A) It is the traditional music of the fishermen of Bengal.
(B) It is a popular group singing genre from Kashmir.
(C) It is performed strictly without any rhythmic accompaniment.
(D) It features the Nadaswaram prominently.

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**33.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Raga Kafi and Raga Pilu are frequently observed in the underlying melodies of Indian folk music.
**Reason (R):** These ragas have complex rules that folk musicians deliberately study and memorize.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**34.** The term 'Langa' in the context of Indian folk music refers to:
(A) A traditional musician caste of Rajasthan
(B) A specific type of string instrument
(C) A rhythmic cycle of 7 beats
(D) A folk festival in Gujarat

**35.** Which of the following rhythmic meters (Talas) is considered an exception and rarely forms the primary basis of simple regional folk songs?
(A) Keherwa (8 beats)
(B) Dadra (6 beats)
(C) Shikhar (17 beats)
(D) Khemta (6 beats)

**36.** 'Powada' is a folk narrative style that traditionally praises the valor of historical figures, most notably Shivaji Maharaj. It originates from:
(A) Gujarat
(B) Madhya Pradesh
(C) Rajasthan
(D) Maharashtra

**37.** Identify the incorrect statement regarding the 'incorrect pair' of fair/festival and its native state:
(A) Pushkar Fair - Rajasthan
(B) Tarnetar Fair - Gujarat
(C) Surajkund Mela - Bihar
(D) Sonepur Mela - Bihar

**38.** Match the folk forms in List I with their corresponding thematic categories in List II.
List I: (Folk Form)
P. Sohar
Q. Panihari
R. Alha
S. Kajari
List II: (Thematic Category)
1. Heroic Ballad
2. Birth Song
3. Water-fetching Song
4. Monsoon Song
(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-4, Q-1, R-2, S-3

**39.** Read the following statements and select the correct option.
**Statement I:** The Surajkund Crafts Mela is a prominent venue for showcasing international folk music and crafts.
**Statement II:** The Hornbill Festival exclusively celebrates the folk culture of South India.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**40.** Which instrument is essential to the Baul singing tradition to provide drone and rhythm simultaneously?
(A) Ektara
(B) Sitar
(C) Bansuri
(D) Sarod

**41.** The 'Villu Pattu' or bow-song is a unique musical storytelling tradition from which state?
(A) Kerala
(B) Karnataka
(C) Tamil Nadu
(D) Odisha

**42.** Identify the correct statement about 'Bihu' songs.
(A) They are seasonal songs celebrating the Assamese New Year and harvest.
(B) They are mournful elegies sung in winter.
(C) They are exclusively performed by classical vocalists.
(D) They employ the harmonium as the sole instrument.

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**43.** Consider the following folk percussion instruments:
1. Dholak
2. Tumbi
3. Madal
4. Chenda
5. Khartal

Which of the following combinations is correct?
(A) 1, 2, 3
(B) 2, 4, 5
(C) 1, 2, 5
(D) 1, 3, 4

**44.** The use of 'Morchang' in Rajasthani folk music adds a unique timbre. What type of instrument is it?
(A) A plucked string instrument
(B) A Jew's harp (plucked idiophone)
(C) A large frame drum
(D) A double-reed wind instrument

**45.** Which of the following is NOT a type of folk song from Uttar Pradesh?
(A) Chaiti
(B) Birha
(C) Bhatiali
(D) Rasiya

**46.** 'Bhawaiya' is a popular folk music form primarily expressing the pangs of love and separation, native to:
(A) Saurashtra
(B) Malwa region
(C) Konkan coast
(D) North Bengal and Assam

**47.** Identify the incorrect statement regarding the characteristics of folk music.
(A) It heavily relies on complex notation systems.
(B) It often utilizes repetitive melodic phrasing.
(C) It features community participation.
(D) It uses colloquial dialects and regional languages.

**48.** Arrange the following folk forms in geographical order from North to South India:
1. Chakri
2. Maand
3. Villu Pattu

(A) 1, 2, 3
(B) 2, 1, 3
(C) 1, 3, 2
(D) 3, 2, 1

**49.** A primary cause for the survival of tribal and folk music across generations without written scripts is:
(A) Standardized educational mandates by governments
(B) Consistent oral transmission within communities
(C) Widespread availability of recording studios
(D) Integration into official classical textbooks

**50.** Which is the most appropriate definition of 'Ethnomusicology' in the context of folk music studies?
(A) Studying music in socio-cultural contexts
(B) Studying music via mathematical acoustics
(C) Standardizing folk tunes into strict ragas
(D) Promoting commercialization of rural music

**51.** The 'Algoza' is a paired woodwind instrument fundamentally associated with the folk music of:
(A) Kerala and Tamil Nadu
(B) Bengal and Odisha
(C) Punjab and Rajasthan
(D) Maharashtra and Goa

**52.** Identify the correct pair of folk festival and its major attraction:
(A) Sonepur Mela - Ice Sculptures
(B) Hornbill Festival - Camel Racing
(C) Pushkar Fair - Boat Racing
(D) Kenduli Mela - Baul Singers

**53.** Consider the following Ragas:
1. Pahari
2. Darbari
3. Pilu
4. Miyan Malhar

Which of the following combinations of Ragas is often reflected in folk music?
(A) 1 and 2
(B) 2 and 4
(C) 1 and 3
(D) 3 and 4

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**54.** Read the following statements and select the correct option.
**Statement I:** 'Oggu Katha' is a traditional folklore singing form praising Hindu gods, found in Telangana.
**Statement II:** It involves heavy classical Carnatic instrumentation like the Veena.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**55.** All of the following are predominantly female-oriented folk singing traditions EXCEPT:
(A) Giddha
(B) Suwa Geet
(C) Kummi
(D) Powada

**56.** 'Sana Lamok' is an ancient ritualistic folk singing tradition belonging to which North-Eastern state?
(A) Manipur
(B) Mizoram
(C) Nagaland
(D) Tripura

**57.** Identify the correct statement about 'Bidesia'.
(A) It is a classical dance form of Odisha.
(B) It is a martial art music of Punjab.
(C) It is a folk theatre and music form of Bihar dealing with migration.
(D) It is an instrumental genre of Gujarat.

**58.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Folk melodies often sound familiar to Raga Khamaj or Desh.
**Reason (R):** Classical music originally abstracted and refined many of its ragas from pre-existing regional folk tunes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**59.** When analyzing the rhythmic structure of a 'Dadra' folk song, a student expects to find a cycle of how many beats?
(A) 6
(B) 7
(C) 8
(D) 10

**60.** The folk instrument 'Pepa', made from a buffalo horn, is integral to the folk music of:
(A) Odisha
(B) Assam
(C) Chhattisgarh
(D) Jharkhand

**61.** 'Bhavageete' is a form of expressionist poetry and light music popular in which state?
(A) Maharashtra
(B) Andhra Pradesh
(C) Karnataka
(D) Tamil Nadu

**62.** Identify the incorrect pair regarding regional folk forms:
(A) Dalkhai - Odisha
(B) Nyuoli - Uttarakhand
(C) Jugni - Punjab
(D) Khongjom Parva - Kerala

**63.** Match the folk instruments in List I with their corresponding categories in List II.
List I: (Folk Instrument)
P. Khartal
Q. Dhol
R. Bansuri
S. Dotara
List II: (Category)
1. Sushira
2. Avanaddha
3. Tata
4. Ghana
(A) P-4, Q-2, R-1, S-3
(B) P-2, Q-4, R-3, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

**64.** A researcher documenting 'Lohri' festival songs notes their thematic content. These songs primarily celebrate:
(A) Arrival of the monsoon rains
(B) Winter solstice and rabi harvest

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(C) Birth of Lord Krishna
(D) Autumn victory of good over evil

**65.** Which is the most appropriate description of 'Chaiti'?
(A) A mournful dirge sung at funerals
(B) Chaitra month songs related to Rama
(C) A fast-paced rhythmic cycle used in Garba
(D) A tribal hunting song of Madhya Pradesh

**66.** The 'Gogona' is a traditional jaw harp played predominantly by women during which festival?
(A) Bihu
(B) Navratri
(C) Pongal
(D) Durga Puja

**67.** Identify the correct statement concerning the 'Burra Katha' of Andhra Pradesh.
(A) It is performed silently using only hand gestures.
(B) It forbids the use of any percussive instruments.
(C) It involves a main storyteller and two co-performers using drums.
(D) It is exclusively a water-fetching song.

**68.** Consider the following folk singing styles:
1. Kajari
2. Chaiti
3. Bhatiali
4. Birha
5. Sohar

Which of the following combinations of styles is associated with Uttar Pradesh and Bihar?
(A) 1, 3, 4, 5
(B) 2, 3, 4, 5
(C) 1, 2, 3, 4
(D) 1, 2, 4, 5

**69.** Read the following statements and select the correct option.
**Statement I:** The 'Edakka' is a highly sensitive pressure drum used in Kerala's Sopanam music.
**Statement II:** The pitch of the Edakka cannot be altered during performance.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**70.** All of the following are examples of Indian folk wind instruments EXCEPT:
(A) Mashak
(B) Kamaicha
(C) Pungi
(D) Tarpu

**71.** The Tarnetar Fair, famous for its rhythmic folk dances and traditional umbrellas, is held in which state?
(A) Rajasthan
(B) Maharashtra
(C) Punjab
(D) Gujarat

**72.** Identify the incorrect statement about 'Baul' music.
(A) It rigidly follows the Dhrupad parameters of Tala.
(B) It blends elements of Sufism and Sahajiya Vaishnavism.
(C) The Khamak is a commonly used instrument in this style.
(D) Lalon Fakir was a prominent composer of this genre.

**73.** Arrange the following states geographically from East to West based on their dominant folk music:
1. Bengal (Baul)
2. Bihar (Bidesia)
3. Gujarat (Garba)

(A) 1, 2, 3
(B) 3, 2, 1
(C) 2, 1, 3
(D) 1, 3, 2

**74.** A cultural mapping project attributes 'Abhang' to a specific devotional folk tradition. This tradition is centered around which deity?
(A) Lord Vitthala (Vithoba)
(B) Lord Shiva
(C) Goddess Durga
(D) Lord Brahma

**75.** Which characteristic fundamentally separates a 'Lori' (lullaby) from a 'Powada'?
(A) Lori uses loud percussion, Powada does not
(B) Lori is soothing, Powada is energetic
(C) Lori is exclusively classical, Powada is folk
(D) Lori is energetic, Powada is soothing

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**76.** The 'Khol' is a terracotta two-sided drum deeply associated with the devotional folk music of:
(A) Punjab
(B) Bengal and Assam
(C) Tamil Nadu
(D) Gujarat

**77.** Identify the correct pair of folk term and its meaning:
(A) Shruti - Rhythmic cycle
(B) Langa - Instrument type
(C) Vanchipattu - Boat song
(D) Khartal - Wind instrument

**78.** Consider the following musical elements:
1. Fast tempo
2. Dholki accompaniment
3. Dhrupad vocalization
4. Social/Romantic themes

Which of the following combinations is typically found in 'Lavani'?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

**79.** The 'Madal' is a prominent folk drum frequently used by the tribal and rural communities in:
(A) Central and Eastern India
(B) Kerala
(C) Rajasthan
(D) Kashmir

**80.** Which of the following festivals does NOT feature folk music as a core community ritual?
(A) Bihu
(B) Vasant Panchami at classical music academies
(C) Pongal
(D) Navratri

**81.** 'Rouf' is a traditional folk dance and music form primarily performed by women in:
(A) Kashmir
(B) Himachal Pradesh
(C) Uttarakhand
(D) Punjab

**82.** Identify the correct statement regarding 'Tappe'.
(A) It originated from the songs of camel riders in Punjab and Sindh.
(B) It is a slow, mournful instrumental genre.
(C) It is exclusively sung in the Braj language.
(D) It employs the Raga Darbari strictly.

**83.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Deepchandi (14 beats) is often used in the folk music of North India, particularly in Holi and Chaiti songs.
**Reason (R):** Deepchandi inherently mimics the swaying, rhythmic gait suitable for festive, seasonal expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**84.** Read the following statements and select the correct option.
**Statement I:** 'Nyuoli' are essentially forest songs of Uttarakhand, echoing the feelings of local women.
**Statement II:** They are traditionally sung with heavy electronic amplification.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**85.** All of the following are traditional folk ensembles EXCEPT:
(A) Langa-Manganiyar ensemble
(B) Baul Akhara
(C) Carnatic Kutcheri
(D) Panchavadyam

**86.** The song form 'Kummi' is traditionally performed by women clapping their hands in a circular formation in which state?
(A) Tamil Nadu
(B) Gujarat
(C) Punjab
(D) West Bengal

**87.** Identify the incorrect statement regarding the 'Ravanhattha'.
(A) It is believed to be one of the oldest bowed string instruments.

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(B) Its resonator is often made of a half coconut shell.
(C) It is heavily used by the Bhopa community in Rajasthan.
(D) It is a sophisticated brass wind instrument.

**88.** Match the folk forms in List I with their corresponding musical traits or themes in List II.
List I: (Folk Form)
P. Kajari
Q. Bhatiali
R. Bhangra
S. Pandavani
List II: (Musical Trait/Theme)
1. Upbeat harvest rhythm
2. Monsoon longing
3. Epic narration
4. River/Boatman theme
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

**89.** A student identifying the cultural roots of the 'Kamaicha' must look to:
(A) The classical Carnatic texts
(B) The boatmen of the Brahmaputra
(C) The Manganiyar community of the Thar Desert
(D) The Bauls of Birbhum

**90.** Which of the following instruments is exceptionally crucial for maintaining the rhythmic cycle in Assamese Bihu music?
(A) Dhol
(B) Tabla
(C) Mridangam
(D) Pakhawaj

**91.** The term 'Jugni' in Punjabi folk music translates to:
(A) A traditional sword
(B) A rhythmic cycle of 12 beats
(C) A string instrument
(D) A female firefly, used as a poetic narrative device

**92.** Identify the correct pair regarding festivals and states:
(A) Hemis Festival - Ladakh
(B) Onam - Gujarat
(C) Lohri - Kerala
(D) Pongal - Assam

**93.** Consider the following folk traditions from Western India:
1. Maand
2. Bhavai
3. Lavani
4. Panihari
5. Sohar
Which of the following combinations is correct?
(A) 1, 2, 3, 5
(B) 1, 2, 3, 4
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

**94.** Read the following statements and select the correct option.
**Statement I:** 'Ghatam' is often utilized as a folk rhythm instrument in South India before its elevation to classical stages.
**Statement II:** It is essentially a large, specially crafted clay pot.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**95.** The most prominent negative impact of commercialization on traditional folk music is:
(A) Increased global awareness
(B) Loss of authentic localized dialects
(C) Better financial stability for artists
(D) Upgraded recording quality

**96.** 'Chhapeli' is a rapid-paced courtship folk dance/song originating from:
(A) Kerala
(B) Goa
(C) Assam
(D) Uttarakhand

**97.** Identify the correct statement about the Raga 'Bhairavi' in folk music.
(A) It is strictly forbidden in all folk traditions.
(B) Its scale aligns with melancholic tunes.
(C) It is only sung during the harvest of wheat.
(D) It requires a minimum of 20 years of formal training to attempt.

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**98.** Arrange the following developmental phases of folk music study in chronological order:
1. Academic categorization and ethnomusicology
2. Purely oral, undocumented village tradition
3. Commercial digital archiving

(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 2, 3, 1

**99.** The use of 'Khartal' by a Rajasthani folk singer provides which musical element?
(A) Melodic drone
(B) Microtonal slides
(C) Rhythmic accentuation and tempo
(D) Deep bass resonance

**100.** Which of the following is NOT an attribute of the 'Langa' musical style?
(A) Sung primarily by the Langa community
(B) Accompanied by the Sindhi Sarangi
(C) Patronized traditionally by local landowners
(D) Use of complex Carnatic Talas

**101.** The 'Pena' is a traditional bowed instrument fundamental to the folk music of which state?
(A) Gujarat
(B) Punjab
(C) Kerala
(D) Manipur

**102.** Identify the incorrect statement regarding 'Sambalpuri' folk music.
(A) It is native to Western Odisha.
(B) It is traditionally sung in the Malayalam language.
(C) The Dhol, Nisan, and Tasha are its primary percussion instruments.
(D) 'Dalkhai' is a famous dance associated with it.

**103.** Consider the following folk traditions:
1. Abhang
2. Baul
3. Bidesia
4. Oggu Katha

Which of the following combinations represents devotional folk traditions?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

**104.** What role does the 'Morchang' play in an ensemble?
(A) It provides a rhythmic, twanging drone.
(B) It acts as the lead melodic instrument playing complex ragas.
(C) It produces a loud bass beat.
(D) It is only used for tuning other instruments.

**105.** All of the following are major themes of Indian folk music EXCEPT:
(A) Mythological epics
(B) Agricultural cycles
(C) Abstract geometric mathematics
(D) Social and familial relationships

**106.** 'Heer-Ranjha', a tragic romance, is a staple narrative in the folk music of:
(A) Bengal
(B) Tamil Nadu
(C) Maharashtra
(D) Punjab

**107.** Identify the correct pair of folk instrument and its construction material:
(A) Ektara - Brass
(B) Pepa - Buffalo horn
(C) Dholak - Glass
(D) Pungi - Iron

**108.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Folk musicians frequently employ microtones (Shrutis) without explicitly naming them.
**Reason (R):** Microtonal variations are naturally embedded in regional speech patterns and spontaneous emotional expression.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**109.** If a musician is studying the 'Bhatiali', they will most likely focus on melodies centered around:
(A) Raga Darbari

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(B) Raga Bhopali or similar pastoral scales
(C) Raga Miyan Ki Todi
(D) Raga Shree

**110.** The Pushkar Mela is internationally renowned for blending livestock trading with vibrant performances of which folk tradition?
(A) Langa and Manganiyar music
(B) Baul Gaan
(C) Sopanam
(D) Bihu

**111.** 'Gondhal' is a dramatic folk arts and music form performed in reverence to deities like Bhavani in:
(A) Odisha
(B) Assam
(C) Bihar
(D) Maharashtra

**112.** Identify the correct statement regarding the 'Dotara'.
(A) It is a percussion instrument of Kerala.
(B) It is a multi-stringed plucked instrument used heavily by Bauls.
(C) It is a wind instrument from Kashmir.
(D) It is an ancient synthesizer.

**113.** Match the folk dances/songs in List I with their corresponding states in List II.
List I: (Folk Dance-Music)
P. Dalkhai
Q. Garba
R. Giddha
S. Tarpa
List II: (State)
1. Gujarat
2. Maharashtra (Warli)
3. Punjab
4. Odisha
(A) P-1, Q-2, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-3, R-4, S-1

**114.** Read the following statements and select the correct option.
**Statement I:** 'Birha' is an Ahir community folk song from the Bhojpuri-speaking regions focusing on separation.
**Statement II:** 'Birha' strictly uses written classical notations.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**115.** Which of the following is the most appropriate characteristic of 'work songs' in folk traditions?
(A) Melodic cadence synced with labor
(B) Complex, irregular rhythmic cycles
(C) Exclusively instrumental compositions
(D) Songs performed strictly after midnight

**116.** The 'Mashak' is a traditional folk instrument akin to a:
(A) Flute
(B) Bagpipe
(C) Lute
(D) Xylophone

**117.** Identify the incorrect statement about 'Garba' music.
(A) It is performed during the Navratri festival.
(B) It honors the Goddess Amba/Durga.
(C) It is a slow, unmetered vocal recital.
(D) It uses rhythms like Keherwa and Khemta.

**118.** Consider the following folk singing styles:
1. Pandavani
2. Powada
3. Alha
4. Burra Katha
5. Bhatiali
Which of the following combinations of styles focuses heavily on storytelling/ballads?
(A) 1, 2, 3, 4
(B) 1, 3, 4, 5
(C) 2, 3, 4, 5
(D) 1, 2, 4, 5

**119.** A defining feature of 'Alha' folk songs is:
(A) Soothing lullaby themes
(B) Heroic tales sung in vigorous rhythm
(C) Wedding rituals of Bengal
(D) Purely instrumental courtly recitals

**120.** Which prominent folk artist is celebrated for bringing the Rajasthani 'Maand' to national prominence?
(A) Allah Jilai Bai
(B) Teejan Bai

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(C) Lalon Fakir
(D) Purna Das Baul

**121.** The term 'Sohar' in North Indian folk music strictly denotes songs associated with:
(A) Childbirth
(B) Funerals
(C) Harvesting
(D) Sowing seeds

**122.** Identify the correct pair of folk instrument and its method of sound production:
(A) Tumbi - Plucking a single string
(B) Bansuri - Striking a membrane
(C) Chenda - Blowing air
(D) Khartal - Bowing a string

**123.** Arrange the following folk forms based on the typical chronological cycle of the seasons they celebrate (Spring → Monsoon → Winter):
1. Lohri songs
2. Kajari
3. Basant Panchami/Holi songs
(A) 3, 2, 1
(B) 1, 2, 3
(C) 2, 3, 1
(D) 3, 1, 2

**124.** Read the following statements and select the correct option.
**Statement I:** Folk music is entirely static and never changes over centuries.
**Statement II:** Folk music absorbs contemporary influences while retaining its core regional identity.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**125.** Which of the following is an exception to the typical unwritten nature of Indian folk music?
(A) Spontaneous work songs
(B) Lullabies sung by rural mothers
(C) Printed compilations of folk lyrics
(D) Nomadic herding calls

**126.** The 'Dimdi' is a small frame drum used extensively in the folk music of:
(A) Maharashtra
(B) Assam
(C) Kerala
(D) Punjab

**127.** Identify the correct statement regarding 'Thavil'.
(A) It is a string instrument.
(B) It is a barrel-shaped drum from South India, often accompanying the Nadaswaram.
(C) It is exclusively played in Kashmir.
(D) It produces sound via water bowls.

**128.** Consider the following classical ragas:
1. Pahari
2. Desh
3. Pilu
4. Marwa
Which of the following combinations of ragas is commonly found as the base of North Indian folk songs?
(A) 1, 2, 3
(B) 1, 3, 4
(C) 2, 3, 4
(D) 1, 2, 4

**129.** During a performance of 'Pandavani', the lead singer holds a Tambura and uses it:
(A) Strictly for a continuous drone
(B) As a prop symbolizing a mace or bow
(C) To play complex rhythmic solos
(D) To tune other instruments only

**130.** What is the main distinction between 'Langa' and 'Manganiyar' communities?
(A) Langas use Sindhi Sarangi; Manganiyars use Kamaicha
(B) Langas are from Bengal; Manganiyars from Rajasthan
(C) Langas sing only Sanskrit; Manganiyars only Hindi
(D) Langas play percussion; Manganiyars focus on vocals

**131.** The 'Kombu' is a C-shaped horn used in traditional folk and temple music in:
(A) South India
(B) North-East India
(C) Western India
(D) Central India

**132.** Identify the incorrect pair regarding folk singers and their style:
(A) Bhikhudan Gadhvi - Dayro (Gujarat)

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(B) Reshma - Punjabi Folk/Sufi
(C) Teejan Bai - Bhatiali
(D) Malini Awasthi - Awadhi/Bhojpuri folk

**133.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The 'Chimta' is a popular percussion instrument in Punjabi folk music.
**Reason (R):** It is essentially a large set of fire tongs equipped with brass jingles, providing a sharp rhythmic chink.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**134.** Read the following statements and select the correct option.
**Statement I:** 'Ovi' is a meter used in Marathi poetry, commonly sung by women while grinding grain.
**Statement II:** 'Ovi' requires a complex ensemble of at least ten musicians to perform.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**135.** Which factor most heavily influenced the development of 'Sufiana Kalam' in Kashmiri folk music?
(A) Arrival of Christian missionaries
(B) Persian and Central Asian cultural interactions
(C) The Chola dynasty invasions
(D) Portuguese colonization

**136.** The term 'Dayro' in Gujarati folk culture refers to:
(A) A gathering for folktales and folk songs
(B) A specific type of ancient wind instrument
(C) A strict fasting ritual devoid of music
(D) A complex mathematical rhythmic structure

**137.** Identify the correct statement about 'Panihari' songs.
(A) They are sung by men while hunting.
(B) They describe women fetching water in Rajasthan.
(C) They are exclusively instrumental.
(D) They are harvest songs of Assam.

**138.** Match the folk instruments in List I with their corresponding dominant states in List II.
List I: (Folk Instrument)
P. Kamaicha
Q. Ektara
R. Edakka
S. Khol
List II: (Dominant State)
1. Bengal
2. Kerala
3. Rajasthan
4. West Bengal/Assam
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-4, R-3, S-1

**139.** A musicologist notices that 'Bihu' songs heavily feature pentatonic scales. This most likely suggests:
(A) Influence of European classical music
(B) Alignment with Southeast Asian aesthetics
(C) A sudden loss of traditional knowledge
(D) An imitation of Raga Bhairavi

**140.** All of the following belong to the percussion family in Indian folk music EXCEPT:
(A) Dhol
(B) Halgi
(C) Tarpa
(D) Chenda

**141.** The 'Ghatam', before becoming a staple of Carnatic classical concerts, originated as a folk instrument. It is made of:
(A) Baked clay
(B) Bronze
(C) Wood
(D) Bamboo

**142.** Identify the incorrect statement regarding 'Mando'.
(A) It is a musical form from Goa.
(B) It blends Indian and Western musical traditions.
(C) It strictly avoids the use of violin or guitar.
(D) It is typically sung in the Konkani language.

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**143.** Consider the following folk traditions and their native regions:
1. Chakri-Kashmir
2. Burra Katha-Andhra Pradesh
3. Bhatiali-Bengal
4. Bihu-Assam
5. Lavani-Gujarat

Which of the following combinations is correct?
(A) 1, 2, 3, 4
(B) 1, 3, 4, 5
(C) 2, 3, 4, 5
(D) 1, 2, 4, 5

**144.** 'Gondhal' and 'Jagran' in Maharashtra are performed primarily for:
(A) Ritualistic invocation of local deities
(B) Pure entertainment at secular village fairs
(C) Celebrating recent regional political victories
(D) Accompanying competitive seasonal boat races

**145.** Which instrument is often viewed as the precursor to the modern violin due to its bowing technique in folk music?
(A) Ravanhattha
(B) Ektara
(C) Pungi
(D) Khartal

**146.** 'Bhaleri' is a famous folk song style of Maharashtra sung specifically during:
(A) Weddings
(B) Funerals
(C) Harvesting by farmers
(D) Temple artis

**147.** Identify the correct pair of folk rhythm and its usual time signature (beats):
(A) Keherwa - 8 beats
(B) Dadra - 7 beats
(C) Roopak - 8 beats
(D) Deepchandi - 10 beats

**148.** Raju is singing a spontaneous, unmetered song while grazing cattle in the hills of Himachal. This is an example of:
(A) Khayal
(B) A pastoral folk song
(C) A royal court ballad
(D) A formal Tarana

**149.** Read the following statements and select the correct option.
**Statement I:** The 'Tumbi' is a one-stringed instrument that popularized Punjabi folk music globally.
**Statement II:** Alam Lohar was famous for using the Jugni narrative with the Tumbi.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**150.** Which is the most appropriate definition of 'Syncretism' in Indian folk music?
(A) Merging different cultural traditions
(B) Strict isolation of a music style
(C) Mathematical division of Talas
(D) Systematic banning of instruments

**151.** 'Sanamahi' religion's creation myths are often sung in the traditional folk forms of:
(A) Manipur
(B) Punjab
(C) Kerala
(D) Rajasthan

**152.** Identify the correct statement about the 'Pungi' or 'Been'.
(A) It is primarily a string instrument.
(B) It is historically associated with snake charmers.
(C) It plays complex chords.
(D) It is a percussion instrument from Goa.

**153.** Consider the following instruments used in folk music:
1. Dholak
2. Dhaf
3. Madal
4. Bansuri

Which of the following combinations of instruments is primarily used for rhythmic accompaniment?
(A) 1, 2, 3
(B) 1, 3, 4
(C) 2, 3, 4
(D) 1, 2, 4

**154.** Read the following statements and select the correct option.
**Statement I:** The Sonepur Mela in Bihar

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features performances of local folk music alongside Asia's largest cattle fair.
**Statement II:** The Mela strictly prohibits the use of Bhojpuri folk songs.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**155.** All of the following are traditional folk forms of Odisha EXCEPT:
(A) Rasarkeli
(B) Chaiti Ghoda
(C) Bhavai
(D) Dalkhai

**156.** The 'Chikara' is a bowed string instrument predominantly used by the folk musicians of:
(A) Madhya Pradesh and Rajasthan
(B) Tamil Nadu and Kerala
(C) Assam and Meghalaya
(D) Punjab and Haryana

**157.** Identify the incorrect statement regarding 'Lohri'.
(A) It is celebrated primarily in North India.
(B) Songs praising 'Dulla Bhatti' are central to it.
(C) It marks the beginning of the monsoon season.
(D) It involves singing around a bonfire.

**158.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Folk music often employs an 'antiphonal' or call-and-response singing style.
**Reason (R):** This style encourages community participation, allowing a leader to sing a line and the group to repeat it.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**159.** The song 'Kurjan' from Rajasthan revolves around:
(A) Messages sent via migratory birds
(B) Celebrating birth of a male heir
(C) Devout worship of regional deities
(D) Celebrating a successful grain harvest

**160.** Which raga provides the basic melodic framework for many 'Holi' folk songs in Uttar Pradesh?
(A) Kafi
(B) Darbari
(C) Malkauns
(D) Todi

**161.** 'Vanchipattu' translates to 'Boat Song'. It is famously sung during the Nehru Trophy Boat Race in:
(A) Kerala
(B) West Bengal
(C) Kashmir
(D) Goa

**162.** Identify the correct pair of folk tradition and its primary language/dialect:
(A) Bhatiali - Bengali
(B) Powada - Punjabi
(C) Baul - Gujarati
(D) Lavani - Assamese

**163.** Match the folk instruments in List I with their corresponding playing mechanisms in List II.
List I: (Folk Instrument)
P. Khartal
Q. Ravanhattha
R. Algoza
S. Dhol
List II: (Playing Mechanism)
1. Clashing
2. Bowing
3. Blowing
4. Striking with hands/sticks
(A) P-3, Q-4, R-1, S-2
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

**164.** Read the following statements and select the correct option.
**Statement I:** The 'Tala' in folk music is generally simpler and more symmetrical than in classical music.
**Statement II:** Folk music relies on natural, cyclical accents like walking or grinding to establish its rhythm.

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(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**165.** The primary reason 'Baul' singers travel from village to village is:
(A) Seeking 'inner being' through mystic songs
(B) Collecting regional taxes for local kings
(C) Selling rare classical musical instruments
(D) Recruiting soldiers for regional militias

**166.** 'Sohar' songs are a vital part of the oral tradition in Bihar and UP. Their lyrics generally focus on:
(A) Celebrating child birth and family blessings
(B) Narrating ancient history of regional kings
(C) Recounting naval battles of the deep south
(D) Mournful laments for deceased community members

**167.** Identify the correct statement about 'Giddha'.
(A) It is a male martial arts dance.
(B) It is a lively folk dance of women in Punjab accompanied by 'Bolis' (couplets).
(C) It requires formal classical vocal training.
(D) It is an instrumental genre of Karnataka.

**168.** Consider the following states and their renonwed harvest festivals:
1. Assam - Bihu
2. Punjab - Baisakhi
3. Tamil Nadu - Pongal
4. Kerala - Onam
5. Maharashtra - Navratri

Which of the following combinations is correct?
(A) 1, 2, 3, 4
(B) 1, 3, 4, 5
(C) 2, 3, 4, 5
(D) 1, 2, 4, 5

**169.** What is a 'Boli' in the context of Punjabi folk music?
(A) Short expressive couplets sung during dance
(B) Specialized wooden rhythmic drum stick
(C) Single-stringed regional folk instrument
(D) Complex mathematical rhythmic cycle

**170.** Which of the following instruments is an aerophone (wind instrument) prominently used in Gujarati folk music?
(A) Bhungal
(B) Dhol
(C) Manjira
(D) Ektara

**171.** 'Chaiti Ghoda' is a popular folk dance-drama involving a dummy horse, indigenous to:
(A) Odisha
(B) Rajasthan
(C) Punjab
(D) Karnataka

**172.** Identify the incorrect statement regarding the 'Sindhi Sarangi'.
(A) It features sympathetic strings to create a resonant echo.
(B) It is played with a bow.
(C) It is deeply associated with the Langa community of Rajasthan.
(D) It is a percussion instrument made of brass.

**173.** A cultural festival in Nagaland showcases the diverse folk music of various local tribes. This festival is famously known as:
(A) Hornbill Festival
(B) Pushkar Fair
(C) Kenduli Mela
(D) Surajkund Mela

**174.** Read the following statements and select the correct option.
**Statement I:** The 'Khamaj' Thaat encompasses many melodies found in Indian folk music.
**Statement II:** Folk melodies exclusively use the 12-tone serialism method.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**175.** Which is the best explanation for why 'Ragas' in folk music are considered 'dhun-based'?
(A) Flexible regional melodies without rigid grammar
(B) Strict sequence of Alaap-Jod-Jhala patterns
(C) Purely rhythmic forms without melodic content
(D) Melodies restricted to exactly three notes

**176.** 'Tokari Geet' is a spiritual folk singing tradition belonging to:
(A) Assam

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(B) Gujarat
(C) Maharashtra
(D) Tamil Nadu

**177.** Identify the correct pair of folk term and its general theme:
(A) Banna-Banni - Wedding songs
(B) Nirguni - Sensual love songs
(C) Chaiti - Winter harvest songs
(D) Powada - Lullabies

**178.** Consider the following folk traditions:
1. Pandavani
2. Burra Katha
3. Oggu Katha
4. Alha

Which of the following combinations of traditions represents narrative ballads (storytelling)?
(A) 1, 2, 3, 4
(B) 1, 2, 4
(C) 2, 3, 4
(D) 1, 3, 4

**179.** The 'Tarpa' is a wind instrument made from a dried gourd, bamboo, and palm leaves, used by the Warli tribe in:
(A) Maharashtra
(B) Nagaland
(C) Himachal Pradesh
(D) Kerala

**180.** Which of the following is NOT a feature of the Baul philosophy expressed in their music?
(A) Rejection of orthodox caste systems
(B) Seeking the divine within oneself (Moner Manush)
(C) Promotion of rigid temple rituals
(D) Use of symbolic, mystical language

**181.** 'Dollu Kunitha' is characterized by acrobatic dances and powerful drumming. The 'Dollu' is a type of:
(A) Drum
(B) Flute
(C) String instrument
(D) Ankle bell

**182.** Identify the correct statement about 'Nirguni' folk songs.
(A) They focus on the formless divine, heavily influenced by saints like Kabir.
(B) They describe the physical beauty of deities in detail.
(C) They are exclusively instrumental.
(D) They are sung only during marriages.

**183.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Many Indian folk songs are functionally classified as 'work songs'.
**Reason (R):** These songs are meant to alleviate the fatigue of labor and coordinate physical movements.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**184.** Read the following statements and select the correct option.
**Statement I:** The 'Halgi' and 'Kadak' are percussion instruments commonly used in Maharashtra.
**Statement II:** They are frequently played during the Tamasha performances.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**185.** A defining feature of the 'Bidesia' folk theatre and music of Bihar is its focus on:
(A) Emotional toll of regional male migration
(B) Epic battles of ancient mythical kings
(C) Comedic interactions between forest animals
(D) Intricate details of classical raga grammar

**186.** The 'Ghumura' dance and its associated music, characterized by a unique pitcher-shaped drum, originates from:
(A) Kalahandi, Odisha
(B) Kutch, Gujarat
(C) Bastar, Chhattisgarh
(D) Malabar, Kerala

**187.** Identify the incorrect statement regarding 'Rasiya' folk songs.

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(A) They originate from the Braj region of Uttar Pradesh.
(B) They celebrate the love of Radha and Krishna.
(C) They are completely devoid of any rhythmic accompaniment.
(D) They are a key component of the Holi celebrations in Mathura.

**188.** Match the folk artists in List I with their corresponding styles in List II.
List I: (Folk Artist)
P. Teejan Bai
Q. Purna Das
R. Anwar Khan
S. Bhikhudan Gadhvi
List II: (Style)
1. Baul
2. Pandavani
3. Dayro
4. Manganiyar
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

**189.** A researcher studying 'Sopanam' music will trace its evolution to:
(A) The temple rituals and Kathakali music of Kerala
(B) The royal courts of the Mughals
(C) The tribal belts of Jharkhand
(D) The fishing communities of Bengal

**190.** The 'Kombu', a traditional C-shaped wind instrument of South India, is technically classified as:
(A) Sushira Vadya
(B) Tata Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

**191.** 'Rai' is a folk dance and music tradition popular among the Bediya community of:
(A) Bundelkhand (Madhya Pradesh/UP)
(B) Saurashtra (Gujarat)
(C) Mithila (Bihar)
(D) Vidarbha (Maharashtra)

**192.** Identify the correct pair of festival and its associated state:
(A) Wangala - Meghalaya
(B) Bihu - Bihar
(C) Lohri - Odisha
(D) Pongal - Rajasthan

**193.** Consider the following life-cycle folk songs:
1. Sohar
2. Ghori
3. Banna-Banni
4. Suhag
5. Kajari
Which of the following combinations is correct?
(A) 1, 2, 3, 4
(B) 1, 3, 4, 5
(C) 2, 3, 4, 5
(D) 1, 2, 4, 5

**194.** Read the following statements and select the correct option.
**Statement I:** The 'Dotara' is a two-to-four stringed instrument popular in Bengal and Assam.
**Statement II:** The 'Dotara' is struck with a bow.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**195.** Which of the following best explains why folk music relies heavily on 'dialects' (Boli) rather than standardized classical languages?
(A) Local expression of daily emotional reality
(B) Dialects are superior for musical notation
(C) Standard languages ban the use of music
(D) Local singers are legally prohibited from standard use

**196.** The 'Bhapang' is a rare single-stringed percussion instrument primarily associated with the Yogi community of:
(A) Alwar, Rajasthan
(B) Kutch, Gujarat
(C) Pune, Maharashtra
(D) Thiruvananthapuram, Kerala

**197.** Identify the correct statement regarding the 'Sufi' folk traditions of Punjab and Sindh.
(A) They heavily feature the poetry of Bulleh Shah and Shah Abdul Latif Bhittai.
(B) They exclusively praise Hindu deities.
(C) They strictly forbid the use of any

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instruments.
(D) They are performed only in classical Dhrupad style.

**198.** A community gathers in a village square in Rajasthan singing epic tales of Devnarayan and Pabuji in front of a painted scroll. This scroll is called a:
(A) Phad
(B) Kalamkari
(C) Madhubani
(D) Warli

**199.** Read the following statements and select the correct option.
**Statement I:** 'Kajri' singing is often accompanied by the swinging of jhoolas (swings) during the monsoon.
**Statement II:** 'Kajri' is primarily a harvest song of winter.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**200.** All of the following are traditional folk wind instruments EXCEPT:
(A) Algoza
(B) Pepa
(C) Tarpa
(D) Tumbi

**201.** 'Santhali' folk music, characterized by the use of Tamak and Tumdak drums, is native to the tribal populations of:
(A) Jharkhand, Bengal, and Odisha
(B) Kerala and Tamil Nadu
(C) Rajasthan and Gujarat
(D) Kashmir and Ladakh

**202.** Identify the incorrect statement about 'Lavani'.
(A) It is known for its powerful rhythm and rapid tempo.
(B) The Dholki is its primary percussion instrument.
(C) It is traditionally a slow, melancholic dirge sung at funerals.
(D) It deals with a range of subjects including society, politics, and romance.

**203.** Consider the following characteristic features:
1. Oral transmission
2. Community participation
3. Complex written notation
4. Spontaneous melodic variations

Which of the following combinations represents features of Indian folk music?
(A) 1, 2, 4
(B) 1, 2, 3
(C) 2, 3, 4
(D) 1, 3, 4

**204.** The 'Khamak' is a unique string instrument producing a distinctive "whooping" sound, heavily used in:
(A) Baul music of Bengal
(B) Bhangra of Punjab
(C) Sopanam of Kerala
(D) Maand of Rajasthan

**205.** Which classical raga is considered to have directly evolved from the folk tunes of the Sindh region?
(A) Sindhi Bhairavi
(B) Raga Darbari
(C) Raga Shree
(D) Raga Malkauns

**206.** The 'Jhumur' dance and music are traditionally performed by the tea garden workers of:
(A) Assam and Bengal
(B) Kerala and Karnataka
(C) Himachal Pradesh
(D) Maharashtra

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**207.** Identify the correct pair of folk term and its associated region:
(A) Baul - Bengal
(B) Bhatiali - Rajasthan
(C) Chakri - Kerala
(D) Kummi - Punjab

**208.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The 'Ghatam' and 'Morchang' often feature in Rajasthani folk ensembles despite being known in Carnatic music.
**Reason (R):** Folk and classical traditions in India have historically exchanged instruments and rhythmic concepts.
(A) Both A and R are true and R is the correct

explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**209.** If a folk song predominantly features a 6-beat cycle with an accent on the first beat and a lighter stroke on the fourth, it is likely based on:
(A) Teental
(B) Dadra
(C) Jhaptal
(D) Roopak

**210.** The 'Kenduli Mela' in Birbhum, West Bengal, is the largest congregation of:
(A) Manganiyar musicians
(B) Langa musicians
(C) Baul singers
(D) Pandavani performers

**211.** 'Oggu Katha' is a traditional folklore singing form praising Lord Shiva and Mallanna, prominent in:
(A) Telangana
(B) Gujarat
(C) Punjab
(D) Assam

**212.** Identify the correct statement about 'Bhangra'.
(A) It originated as an agricultural dance celebrating the Vaisakhi harvest.
(B) It is traditionally performed by women.
(C) It uses the Mridangam as its primary drum.
(D) It is a slow, unmetered chant.

**213.** Match the folk instruments in List I with their corresponding states or regions in List II.
List I: (Folk Instrument)
P. Mashak
Q. Algoza
R. Pepa
S. Chenda
List II: (State/Region)
1. Assam
2. Kerala
3. Uttarakhand/Rajasthan
4. Punjab
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

**214.** Read the following statements and select the correct option.
**Statement I:** 'Maand' is recognized as a sophisticated folk singing style, often referred to as semi-classical.
**Statement II:** 'Maand' heavily features the Raga Malkauns.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**215.** Which of the following provides the most plausible reason why 'Pilu' and 'Kafi' are prevalent in folk music?
(A) Intervallic structure supports mixed emotions
(B) These are the only ragas permitted by law
(C) They are mathematically easiest to notate
(D) They use exactly three notes each in scale

**216.** The 'Surajkund International Crafts Mela', a major platform for Indian folk musicians, is held annually in:
(A) Haryana
(B) Rajasthan
(C) Gujarat
(D) Bihar

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**217.** Identify the incorrect statement regarding 'Pandavani'.
(A) It involves narration from the Mahabharata.
(B) The performer usually holds a Tambura.
(C) It has two styles: Vedamati and Kapalik.
(D) It is a traditional boat song of Kerala.

**218.** Consider the following folk forms:
1. Baul
2. Bhatiali
3. Bidesia
4. Bihu
5. Dalkhai
Which of the following combinations of forms represents Eastern India (Bengal, Odisha, Assam, Bihar)?
(A) 1, 2, 3, 4, 5
(B) 1, 2, 3, 4
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

**219.** A traditional 'Khol' drum used in Bengali folk and devotional music has:
(A) Two playing heads of significantly different sizes
(B) Only one playing head
(C) A metal body
(D) Strings attached to it

**220.** Which raga is intimately associated with the 'Chaiti' folk songs of Uttar Pradesh?
(A) Raga Darbari
(B) Raga Shree
(C) Raga Kafi
(D) Raga Bhairavi (often mixed/dhun)

**221.** 'Suwa Geet' or Parrot Dance song is traditionally performed by women in:
(A) Chhattisgarh
(B) Punjab
(C) Kerala
(D) Gujarat

**222.** Identify the correct pair of performer and instrument:
(A) Anwar Khan - Kamaicha / Vocals
(B) Purna Das - Shehnai
(C) Teejan Bai - Sitar
(D) Lalon Fakir - Piano

**223.** A music student wants to classify 'Villu Pattu'. The most accurate category is:
(A) Musical bow-storytelling
(B) Classical instrumental solo
(C) Polyphonic choir
(D) Silent mime

**224.** Read the following statements and select the correct option.
**Statement I:** The 'Manjira' is a pair of small hand cymbals used extensively in Indian folk music for rhythmic accompaniment.
**Statement II:** The 'Manjira' is classified as an Avanaddha Vadya.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**225.** All of the following folk songs are related to human life-cycles EXCEPT:
(A) Banna-Banni
(B) Sohar
(C) Kajari
(D) Ghori

**226.** 'Bhawaiya' music is primarily accompanied by a unique multi-stringed instrument known as the:
(A) Dotara
(B) Sitar
(C) Veena
(D) Santoor

**227.** Identify the correct statement about 'Ghori' songs.
(A) They are sung while the bridegroom rides a mare to the wedding.
(B) They are sung when a child is born.
(C) They are mournful songs of widows.
(D) They are purely instrumental.

**228.** Consider the following instruments:
1. Kamaicha
2. Sindhi Sarangi
3. Khartal
4. Morchang
Which of the following combinations represents instruments utilized in the Langa-Manganiyar traditions?
(A) 1, 2, 3, 4
(B) 1, 2, 3
(C) 2, 3, 4
(D) 1, 3, 4

**229.** A researcher studying the evolution of 'Giddha' will trace its roots to:
(A) The ancient ring dances of Punjab
(B) The royal courts of South India
(C) Portuguese colonial music
(D) Tibetan monastic chanting

**230.** Which is the most fundamental difference between 'Chakri' and 'Rouf' in Kashmiri folk music?
(A) Chakri has instruments; Rouf is dance song
(B) Chakri is sung, Rouf is purely instrumental
(C) Chakri is from Kerala, Rouf is from Kashmir
(D) Chakri uses 16 beats, Rouf uses 108 beats

**231.** The term 'Lori' translates to:
(A) Harvest song
(B) Lullaby

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(C) Wedding song
(D) Boat song

**232.** Identify the incorrect pair regarding folk instruments:
(A) Tumbi - Punjab
(B) Kamaicha - Rajasthan
(C) Khol - Bengal
(D) Dholak - Exclusively Kerala

**233.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Folk festivals like 'Bihu' and 'Pongal' are inextricably linked with musical performances.
**Reason (R):** These festivals celebrate the agricultural harvest, and music is the traditional community medium for expressing agricultural joy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**234.** Read the following statements and select the correct option.
**Statement I:** 'Alha' songs are traditionally performed during the monsoon season.
**Statement II:** They recount the bravery of the brothers Alha and Udal.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**235.** Which rhythmic instrument is most critical to the tempo changes in 'Bhangra' music?
(A) Dhol
(B) Bansuri
(C) Sitar
(D) Manjira

**236.** The 'Mando' of Goa typically explores themes of:
(A) Love, romance, and political resistance
(B) Agricultural labor
(C) Epic mythological battles
(D) Worship of Lord Shiva

**237.** Identify the correct statement about 'Baul' lyrics.
(A) They employ metaphors related to rivers, birds, and the 'unknown bird'.
(B) They strictly praise wealthy landlords.
(C) They are sung entirely in Sanskrit.
(D) They describe the complex rules of Indian classical grammar.

**238.** Match the folk dances/songs in List I with their corresponding themes or contexts in List II.
List I: (Folk Dance/Song)
P. Vanchipattu
Q. Panihari
R. Bhaleri
S. Sohar
List II: (Theme/Context)
1. Fetching Water
2. Childbirth
3. Boat Race
4. Harvesting
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

**239.** A musicologist notices that 'Kajari' songs frequently mention the 'Purvaiya'. This correlates the music with:
(A) Onset of monsoon in Gangetic plains
(B) Summer heat of the Thar desert
(C) Freezing winters of Kashmir
(D) Coastal storms of Kerala

**240.** Which of the following instruments is heavily associated with the 'Sopanam' style of temple singing?
(A) Edakka
(B) Sitar
(C) Santoor
(D) Tabla

**241.** 'Abhang' is predominantly sung in which language?
(A) Marathi
(B) Gujarati
(C) Bengali
(D) Punjabi

**242.** Identify the incorrect statement regarding the 'Gogona'.
(A) It is a massive drum that requires two people

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to carry.
(B) It is a jaw harp made of bamboo.
(C) It is used in Bihu music.
(D) It is played primarily by women.

**243.** Consider the following folk genres:
1. Jugni
2. Birha
3. Chaiti
4. Kajari
5. Sohar

Which of the following combinations of genres represents North India (Punjab, Haryana, UP, Bihar)?
(A) 1, 2, 3, 4, 5
(B) 1, 2, 3, 4
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

**244.** Read the following statements and select the correct option.
**Statement I:** The 'Ravanhattha' is played by the Bhopa community in Rajasthan.
**Statement II:** The Bhopas sing the epic of Pabuji.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**245.** What is the primary purpose of a 'drone' instrument in folk music?
(A) Providing harmonic baseline and pulse
(B) Playing the main complex melody
(C) Outlining a strict 16-beat cycle
(D) Visually entertaining the audience

**246.** 'Bhavai' is a traditional folk theatre form characterized by robust singing, native to:
(A) Gujarat
(B) Bengal
(C) Odisha
(D) Tamil Nadu

**247.** Identify the correct statement regarding the origin of Indian folk music.
(A) It emerged spontaneously from the socio-cultural and occupational lives of the masses.
(B) It was carefully planned by a committee of kings.
(C) It is a recent invention of the 20th century.
(D) It was imported entirely during British rule.

**248.** A local singer in UP is hired to sing during the spring season just before Holi. They will most likely perform:
(A) Rasiya or Fagua (Hori)
(B) Sohar
(C) Bhatiali
(D) Vanchipattu

**249.** Read the following statements and select the correct option.
**Statement I:** The 'Tala' systems in folk music are often named differently from classical Talas despite having similar beat counts.
**Statement II:** A 6-beat cycle might be called 'Khemta' in folk music and 'Dadra' in classical music.
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct but II is incorrect
(D) Statement I is incorrect but II is correct

**250.** The ultimate preservation of Indian folk music in the modern era is most effectively achieved through:
(A) Archiving and promoting regional artists
(B) Banning modern electronic recordings
(C) Standardizing folk into classical structures
(D) Replacing acoustic with digital instruments

**Direction :** Please read the following source carefully.

*A dedicated research consortium recently launched a comprehensive academic inquiry into the origin, evolution and classification of Indian folk song and music. The primary objective of this case study was to systematically trace the historical origin of Indian folk music, which has often been obscured by the lack of written historical records. Researchers faced significant methodological hurdles while attempting to map the subsequent evolution of these musical traditions across different historical periods. To overcome these barriers, the academic team proposed a multidimensional model for the classification of Indian folk song and music. This new classification framework categorizes the musical traditions based on their foundational roots and evolutionary timelines rather than*

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*merely their geographical distribution. The study emphasized that understanding the origin is critical for accurately tracking the evolution of Indian folk song. Furthermore, the researchers argued that a robust classification of Indian folk music must account for both the chronological evolution and the contextual development of these songs. By isolating the origin and analyzing the evolution phases, the consortium successfully established a standardized taxonomy. This scholarly effort provides a foundational text for future scholars interested in the origin, evolution and classification of Indian folk song and music, ensuring that the theoretical underpinnings of folk music studies are rigorously defined and systematically categorized for academic purposes.*
Based on the above source, attempt the following five questions.

**251.** What was the primary objective of the research consortium's academic inquiry?
(A) To commercialize the historical origin of Indian folk music
(B) To systematically trace the historical origin of Indian folk music
(C) To distribute the historical origin of Indian folk music geographically
(D) To ignore the historical origin of Indian folk music completely

**252.** What significant methodological hurdle did the researchers face regarding Indian folk music?
(A) The lack of written historical records mapping its evolution
(B) The overabundance of standardized taxonomies in academia
(C) The restriction against using geographical distribution models
(D) The inability to separate folk traditions from contextual development

**253.** How does the new multidimensional model categorize the musical traditions?
(A) Based primarily on their modern geographical distribution
(B) Based strictly on the availability of written historical records
(C) Based on their foundational roots and evolutionary timelines
(D) Based entirely on the commercial success of the musical traditions

**254.** According to the researchers, what is critical for accurately tracking the evolution of Indian folk song?
(A) Establishing a standardized geographical distribution
(B) Isolating the lack of written historical records
(C) Avoiding multidimensional classification models
(D) Understanding the historical origin of the music

**255.** What was the ultimate outcome of the consortium's scholarly effort?
(A) The rejection of contextual development in folk music studies
(B) The creation of a purely geographical classification framework
(C) The establishment of a standardized academic taxonomy
(D) The elimination of chronological evolution from folk music theory

**Direction :** Please read the following source carefully.

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*An ethnographic field study was conducted by a cultural university to systematically document the characteristics of folk music within various rural communities. The research team adopted a case-oriented approach to identify and analyze the fundamental characteristics of folk music that differentiate it from other structured musical forms. The study found that analyzing the characteristics of folk music requires a specialized observational methodology, as these traits are deeply embedded in community practices. The researchers documented how specific characteristics of folk music dictate the performance dynamics, audience engagement, and transmission methods within the studied communities. A key phase of the project involved creating an evaluative matrix to quantify the diverse characteristics of folk music observed during live performances. The researchers concluded that the characteristics of folk music are not static; rather, they exhibit adaptive properties depending on the communal context. This detailed documentation of the characteristics of folk music aims to provide musicologists with a standardized framework for analyzing folk traditions. By strictly focusing on the inherent characteristics*

*of folk music, the academic field study bypassed external influences and concentrated entirely on the structural and functional attributes native to these musical expressions. The findings will be instrumental in formalizing the academic study of folk music characteristics.*

Based on the above source, attempt the following five questions.

**256.** What was the primary purpose of the ethnographic field study conducted by the cultural university?
(A) To introduce structured musical forms to rural communities
(B) To systematically document the characteristics of folk music
(C) To commercialize the inherent characteristics of folk music
(D) To replace traditional performance dynamics with modern methods

**257.** According to the study, why does analyzing the characteristics of folk music require a specialized observational methodology?
(A) Because the characteristics are entirely detached from communal life
(B) Because the communities lack structured musical forms entirely
(C) Because the transmission methods are completely undocumented
(D) Because the traits are deeply embedded in community practices

**258.** What tool did the researchers create during a key phase of the project?
(A) An evaluative matrix
(B) An external influence mechanism
(C) A community practice manual
(D) A live performance standard

**259.** What conclusion did the researchers reach regarding the nature of the characteristics of folk music?
(A) They are rigid and strictly static in nature
(B) They dictate engagement without any adaptation
(C) They are adaptive to communal context
(D) They resist all standardized frameworks

**260.** By strictly focusing on the inherent characteristics of folk music, what did the academic field study successfully bypass?
(A) External influences
(B) Structural and functional attributes
(C) Native musical expressions
(D) Standardized frameworks

**Direction :** Please read the following source carefully.

*The National Archive of Cultural Studies recently commissioned a detailed study of folk music, folk instruments and performers of various regions in India. This extensive academic project was designed to address the critical gap in the systematic documentation of regional musical diversity. The detailed study of folk music involved researchers traveling to multiple distinct zones to record authentic performances. Concurrently, the detailed study of folk instruments required the cataloging of physical artifacts, focusing on their construction, tuning mechanisms, and acoustic properties. A significant portion of the case study was dedicated to the performers of various regions in India, analyzing their socio-cultural status and performance techniques. The researchers noted that a comprehensive detailed study of folk music must inextricably link the acoustic analysis of folk instruments with the experiential knowledge of the performers of various regions in India. By integrating these three elements—music, instruments, and performers—the project produced a holistic academic repository. This detailed study of folk music, folk instruments and performers of various regions in India ultimately provided a comparative analytical framework, allowing scholars to examine how performers across different regions utilize specific folk instruments to sustain their unique folk music traditions against the backdrop of rapid modernization.*

Based on the above source, attempt the following five questions.

**261.** What critical gap was the detailed study designed to address?
(A) The lack of rapid modernization in rural communities
(B) The overabundance of holistic academic repositories
(C) The absence of acoustic properties in

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physical artifacts
(D) The systematic documentation of regional musical diversity

**262.** How did the detailed study of folk music primarily gather its authentic data?
(A) By relying on documented ancient manuscripts
(B) By recording performances in distinct zones
(C) By isolating the tuning of physical artifacts
(D) By bypassing the socio-cultural status of musicians

**263.** What specific focus was maintained during the detailed study of folk instruments?
(A) The authentic performance schedules of zones
(B) The modernization of socio-cultural statuses
(C) Physical and acoustic properties
(D) The analytical framework of regional dialects

**264.** According to the researchers, a comprehensive detailed study of folk music must inextricably link acoustic analysis with what?
(A) The physical cataloging of distinct zones
(B) The rapid modernization of regional diversity
(C) The historical documentation of tuning mechanisms
(D) The experiential knowledge of the performers

**265.** What was the ultimate outcome of producing a holistic academic repository in this detailed study?
(A) A comparative analytical framework for scholars
(B) A definitive halt to rapid modernization in regions
(C) A complete replacement of regional musical diversity
(D) A standardization of tuning mechanisms across all regions

**Direction :** Please read the following source carefully.

*A musicological symposium recently presented a groundbreaking case study focusing exclusively on the Ragas and Talas used in folk music. Historically, academic discourse has often marginalized the complex melodic and rhythmic structures found in indigenous traditions, prompting researchers to conduct a rigorous analysis of the Ragas and Talas used in folk music. The research team collected extensive audio samples to systematically isolate and identify the specific Ragas and Talas used in folk music. Their findings challenged the prevailing assumption that folk traditions lack structured musical frameworks. Instead, the study demonstrated that the Ragas and Talas used in folk music possess distinct structural logic and precise rhythmic cycles. The scholars developed a new notation system specifically designed to transcribe the subtle microtonal variations of the Ragas and the intricate rhythmic subdivisions of the Talas used in folk music. This methodological innovation allowed for a highly accurate academic representation of these musical elements. Ultimately, the symposium concluded that the Ragas and Talas used in folk music form the foundational architecture of these traditions. By documenting the exact Ragas and Talas used in folk music, the case study significantly enriched the theoretical syllabus of Indian musicology, providing empirical evidence of structured melodic and rhythmic application.*
Based on the above source, attempt the following five questions.

**266.** What prevailing assumption did the research team's findings challenge?
(A) That folk traditions use precise rhythmic cycles
(B) That folk traditions lack structured frameworks
(C) That folk traditions require notation systems
(D) That folk traditions utilize microtonal variations

**267.** According to the case study, what do the Ragas and Talas used in folk music intrinsically possess?
(A) Arbitrary and random melodic subdivisions
(B) Structural logic and rhythmic cycles
(C) Marginalized indigenous melodic components
(D) Unstructured and loose theoretical parameters

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**268.** What methodological innovation was developed by the scholars to represent these musical elements?
(A) A new notation system
(B) A marginalized historical discourse
(C) An unstructured acoustic property
(D) A theoretical syllabus modification

**269.** What did the newly developed notation system specifically aim to transcribe regarding the Ragas?
(A) The intricate rhythmic subdivisions
(B) The lack of structured frameworks
(C) The subtle microtonal variations
(D) The geographical distribution

**270.** What did the symposium ultimately conclude about the Ragas and Talas used in folk music?
(A) They are absent from indigenous traditions
(B) They resist all academic representation
(C) They rely on unstructured melodic structures
(D) The foundational architecture

**Direction :** Please read the following source carefully.

*A sociological research institute recently published a comprehensive academic case study on folk fairs & festivals in India. The primary objective of the investigation was to analyze the structural role of folk fairs & festivals in India as primary domains for musical expression and cultural transmission. Researchers conducted systematic observations across multiple events to evaluate how folk fairs & festivals in India function as organized platforms for community gatherings. The study highlighted that folk fairs & festivals in India are not merely celebratory events but are highly structured institutions that dictate the performance schedules and seasonal cycles of folk traditions. A critical finding of the research was that the frequency and scale of folk fairs & festivals in India directly correlate with the preservation levels of regional musical practices. The academic team utilized statistical modeling to map the distribution of folk fairs & festivals in India, categorizing them based on their thematic focus and demographic participation. By formally documenting folk fairs & festivals in India, the researchers provided a sociological framework to understand how these communal events sustain artistic ecosystems. The final report emphasized that any academic analysis of indigenous music must fundamentally incorporate the study of folk fairs & festivals in India.*

Based on the above source, attempt the following five questions.

**271.** What was the primary objective of the sociological investigation into folk fairs and festivals?
(A) To discourage all types of gatherings
(B) To convert events into informal occurrences
(C) Analyze roles in cultural transmission
(D) To decrease regional musical practices

**272.** The study highlighted that folk fairs and festivals function not merely as celebratory events but as what?
(A) Unstructured seasonal cycles
(B) Structured institutions
(C) Isolated communal ecosystems
(D) Erratic statistical anomalies

**273.** According to the research, the frequency and scale of folk fairs and festivals directly correlate with what factor?
(A) Decrease of existing structural frameworks
(B) Total lack of demographic participation
(C) Elimination of natural seasonal cycles
(D) Regional preservation levels

**274.** What analytical method did the academic team utilize to map the distribution of these communal events?
(A) Statistical modeling
(B) Random participant sampling
(C) Theoretical assumption mapping
(D) Unstructured field observation

**275.** What was the final recommendation emphasized by the sociological research institute's report?
(A) Avoid all sociological frameworks in analysis
(B) Separate participation from folk fairs
(C) Incorporate study of fairs/festivals
(D) Ignore thematic focuses of gatherings

**Direction :** Please read the following source carefully.

*In a recent theoretical paper, cultural theorists proposed a novel paradigm linking the classification of Indian folk song and music*

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*directly to the characteristics of folk music. The case study argued that previous academic attempts at the classification of Indian folk song and music failed because they ignored the intrinsic characteristics of folk music. To test this hypothesis, the researchers developed a matrix where the primary variables were the specific characteristics of folk music. Using this matrix, they attempted a new classification of Indian folk song and music across a controlled sample of regional recordings. The results demonstrated that when the classification of Indian folk song and music is based primarily on fundamental characteristics of folk music—such as structural fluidity and participatory metrics—the resulting taxonomy is highly accurate and academically rigorous. The researchers concluded that the characteristics of folk music must serve as the foundational criteria for any future classification of Indian folk song and music. This methodological shift ensures that the classification of Indian folk song and music reflects the authentic nature of the art form. The study fundamentally reoriented the academic approach to defining and categorizing these traditions by emphasizing internal characteristics over external geographical boundaries.*

Based on the above source, attempt the following five questions.

**276.** What novel paradigm was proposed by cultural theorists in their recent theoretical paper?
(A) Linking classification to characteristics
(B) Separating the classification from boundaries
(C) Ignoring characteristics for external metrics
(D) Replacing fluidity with rigid classifications

**277.** According to the case study, why did previous academic attempts at classification fail?
(A) They focused heavily on fundamental traits
(B) They relied strictly on participatory metrics
(C) They utilized highly accurate matrices
(D) Ignored intrinsic characteristics

**278.** What were used as the primary variables in the matrix developed by the researchers?
(A) The external geographical boundaries
(B) Specific folk characteristics
(C) The historical performance schedules
(D) The uncontrolled sample recordings

**279.** What specific attributes were cited as fundamental characteristics of folk music that yield a highly accurate taxonomy?
(A) External boundaries and static structures
(B) Geographic location and theoretical hypotheses
(C) Structural fluidity and participatory metrics
(D) Regional dialects and historical texts

**280.** What was the major methodological shift resulting from the study's conclusions?
(A) Prioritizing external geographical boundaries over participatory metrics
(B) Discarding taxonomy in favor of unstructured categorization
(C) Relying exclusively on historical text analysis
(D) Emphasizing internal characteristics over external geographical boundaries

**Direction :** Please read the following source carefully.

*A collaborative academic project recently explored the intersection between performers of various regions in India and their participation in folk fairs & festivals in India. The case study aimed to measure how folk fairs & festivals in India impact the professional and cultural sustainability of performers of various regions in India. Researchers tracked a cohort of performers of various regions in India as they navigated different folk fairs & festivals in India throughout an annual cycle. The data revealed that folk fairs & festivals in India provide an essential structural network for these artists, offering organized platforms for performance validation. The study noted that performers of various regions in India highly depend on the scheduled occurrences of folk fairs & festivals in India to transmit their knowledge to successive generations. Furthermore, the academic analysis highlighted that the organizational dynamics of folk fairs & festivals in India actively shape the repertoire choices made by the performers of various regions in India. Ultimately, the project concluded that analyzing the performers of various regions in India requires a contextual understanding of folk fairs & festivals in India, as these events function as the primary socio-economic and cultural environments for the artists.*

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five questions.

**281.** What intersection did the collaborative academic project recently explore?
(A) Performers and their fair participation
(B) External boundaries and structural networks
(C) Successive generations and undocumented repertoire
(D) Socio-economic policies and unorganized platforms

**282.** How do folk fairs and festivals provide an essential structural network for performers?
(A) By discouraging intergenerational knowledge transmission
(B) By offering organized platforms for performance validation
(C) By removing the organizational dynamics of the events
(D) By isolating performers from socio-cultural environments

**283.** For what specific purpose do performers highly depend on the scheduled occurrences of folk fairs and festivals?
(A) To dismantle the essential structural network
(B) Knowledge transmission to generations
(C) To bypass the socio-economic environments
(D) To avoid cultural sustainability completely

**284.** According to the academic analysis, what actively shapes the repertoire choices made by the performers?
(A) The organizational dynamics of folk fairs and festivals
(B) The lack of organized platforms for validation
(C) The random participation of external audiences
(D) The isolation of socio-economic and cultural environments

**285.** What did the project conclude is fundamentally required to analyze performers of various regions in India?
(A) A strict isolation from folk fairs and festivals in India
(B) A complete removal of organizational dynamics from study
(C) A contextual understanding of folk fairs and festivals in India
(D) An avoidance of professional and cultural sustainability metrics

**Direction :** Please read the following source carefully.

*An archival research committee recently initiated a detailed study of folk music to uncover new insights regarding the origin, evolution and classification of Indian folk song and music. The objective was to utilize a detailed study of folk music to establish a more precise timeline for its historical origin and subsequent evolution. During the detailed study of folk music, scholars cross-referenced ancient manuscripts with contemporary performances to trace the origin, evolution and classification of Indian folk song and music. The researchers discovered that conducting a detailed study of folk music allows for a more granular understanding of evolutionary shifts within the musical structures. This empirical approach to the detailed study of folk music significantly refined the existing theoretical models regarding the origin, evolution and classification of Indian folk song and music. The committee emphasized that the origin, evolution and classification of Indian folk song and music cannot be understood in abstract terms but requires a continuous detailed study of folk music through rigorous acoustic and textual analysis. The final academic report stated that an ongoing detailed study of folk music is the most reliable methodology for mapping the complex origin, evolution and classification of Indian folk song and music.*

Based on the above source, attempt the following five questions.

**286.** What was the archival research committee's primary objective in initiating a detailed study of folk music?
(A) To replace manuscripts with textual analysis
(B) To ignore shifts in favor of static models
(C) To disconnect origin from classification
(D) Establish precise origin and evolution

**287.** How did scholars trace the origin, evolution, and classification of Indian folk song and music during the detailed study?
(A) By exclusively examining contemporary performances without historical context

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(B) By isolating acoustic analysis from continuous detailed study
(C) By cross-referencing ancient manuscripts with contemporary performances
(D) By abandoning textual analysis entirely

**288.** According to the researchers, what does conducting a detailed study of folk music allow for?
(A) A rejection of existing theoretical models
(B) Granular understanding of shifts
(C) A broad, abstract understanding of structures
(D) An avoidance of precise historical timelines

**289.** What did the committee emphasize about understanding the origin, evolution, and classification of Indian folk song and music?
(A) It can be understood in purely abstract terms
(B) It relies strictly on contemporary performances
(C) It demands the elimination of empirical data
(D) Rigorous acoustic and textual analysis

**290.** What methodology did the final academic report state is the most reliable for mapping this complex subject?
(A) An ongoing detailed study of folk music
(B) Theoretical speculation without field research
(C) Discontinuing the acoustic analysis of folk music
(D) Relying exclusively on textual analysis of unverified texts

**Direction :** Please read the following source carefully.

*A specialized acoustical engineering department recently conducted an academic case study examining the relationship between folk instruments and the Ragas and Talas used in folk music. The research focused on how the physical construction of various folk instruments dictates the specific application of Ragas and Talas used in folk music. By employing digital frequency analyzers on multiple folk instruments, the team recorded the precise execution of the Ragas and Talas used in folk music. The study revealed that the acoustic limitations and capabilities of folk instruments directly influence the structural complexity of the Ragas and Talas used in folk music. Researchers documented that modifications in the design of folk instruments historically led to parallel shifts in the rhythmic and melodic patterns of the Ragas and Talas used in folk music. The academic project concluded that any theoretical analysis of the Ragas and Talas used in folk music must be fundamentally paired with a structural analysis of the corresponding folk instruments. This interdisciplinary approach provided empirical evidence that folk instruments are not merely accompaniment tools, but are central determinants in shaping the architectural framework of the Ragas and Talas used in folk music.*

Based on the above source, attempt the following five questions.

**291.** What was the primary focus of the academic case study conducted by the specialized acoustical engineering department?
(A) How structural analysis ignores construction
(B) How instruments function as accompaniment tools
(C) Tool construction dictates application
(D) How patterns evolve independently of physical tools

**292.** What technology did the research team employ to record the precise execution of the musical elements?
(A) Digital frequency analyzers
(B) Acoustic limitation sensors
(C) Analog rhythm generators
(D) Structural complexity simulators

**293.** What did the study reveal about the relationship between folk instruments and the Ragas and Talas used in folk music?
(A) Physical construction has no bearing on complexity
(B) Folk instruments completely restrict Ragas/ Talas
(C) Acoustic limitations prevent any precise execution
(D) Acoustics influence structural complexity

**294.** According to the documented research, what historical event led to parallel shifts in rhythmic and melodic patterns?

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(A) The rejection of interdisciplinary analytical approaches
(B) Modifications in the design of folk instruments
(C) The elimination of digital frequency analyzers
(D) The separation of accompaniment tools from melodic patterns

**295.** What did the academic project conclude must fundamentally accompany any theoretical analysis of the Ragas and Talas used in folk music?
(A) A removal of structural analysis from acoustic studies
(B) A strict reliance on accompaniment tools alone
(C) A structural analysis of the corresponding folk instruments
(D) A dismissal of empirical evidence regarding acoustic limitations

**Direction :** Please read the following source carefully.

*A contemporary cultural studies symposium focused on how performers of various regions in India drive the evolution of Indian folk song and music. The academic case study posited that the evolution of Indian folk song is not an autonomous process but is actively directed by the performers of various regions in India. Researchers conducted structured interviews with performers of various regions in India to document their conscious adaptations of traditional material, thereby mapping the modern evolution of Indian folk song. The findings indicated that performers of various regions in India often introduce deliberate stylistic modifications, which subsequently become standardized, thus driving the evolution of Indian folk song. The study developed a qualitative metric to measure the impact of the performers of various regions in India on the continuous evolution of Indian folk song. The symposium concluded that the evolution of Indian folk song is heavily reliant on the innovative practices of performers of various regions in India, who serve as the primary agents of change. The research formally recognized performers of various regions in India not just as preservers, but as the essential catalysts responsible for the dynamic evolution of Indian folk song within academic discourse.*

Based on the above source, attempt the following five questions.

**296.** What central premise did the contemporary cultural studies symposium posit regarding the evolution of Indian folk song?
(A) It is an autonomous process without humans
(B) It resists all stylistic modifications
(C) It is stagnant and lacks dynamic discourse
(D) Actively directed by performers

**297.** What methodology did the researchers use to document the modern evolution of Indian folk song?
(A) They conducted structured interviews with performers
(B) They mapped qualitative metrics without speaking to performers
(C) They exclusively observed performers without any structured inquiry
(D) They ignored conscious adaptations in traditional materials

**298.** According to the findings, what action by performers subsequently drives the evolution of Indian folk song?
(A) Discarding traditional material entirely
(B) Introducing deliberate stylistic modifications
(C) Refusing to adopt standardized qualitative metrics
(D) Avoiding any form of innovative practices

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**299.** What tool did the study develop to evaluate the impact of performers on this continuous evolution?
(A) A quantitative geographic map
(B) A qualitative metric
(C) A deliberate stylistic constraint
(D) An autonomous process simulator

**300.** How did the symposium ultimately characterize performers of various regions in India within academic discourse?
(A) Essential catalysts of evolution
(B) Merely as preservers of historical artifacts
(C) As passive observers of an autonomous process
(D) As opponents of innovative artistic practices

# ANSWERS

1. (B) Spontaneous reliance on oral traditions
Folk music is primarily defined by its roots in the oral tradition, transmitted through generations without written notation. Unlike classical music, which adheres to strict canonical rules and formal structures, folk forms emphasize spontaneity and community participation. This oral preservation ensures that regional styles remain vibrant and reflect the immediate cultural context of the rural masses in India.

2. (A) It evolved from local community rituals
The origin of Indian folk music is deeply embedded in the daily lives and ritualistic practices of rural communities. It emerged organically from agricultural activities, seasonal festivals, and social ceremonies rather than being formally composed by court maestros. This organic evolution allows folk music to serve as a direct expression of local history, values, and environmental surroundings.

3. (C) 1 and 3
Work songs are designed to alleviate the fatigue of labor and synchronize collective physical movements. Vanchipattu is a traditional boat song from Kerala used during rowing, while Ovi is sung by women in Maharashtra during domestic chores like grinding grain. In contrast, Sohar celebrates childbirth and Pandavani narrates epic tales, making them ritualistic and narrative rather than occupational.

4. (C) Statement I is correct but II is incorrect
Indian folk music is intimately tied to the seasonal calendar, with specific repertoires for harvests, monsoons, and festivals. While it exhibits seasonal variations, Kajari is specifically a monsoon song, typically performed during the rainy season rather than spring. This seasonal categorization helps communities celebrate natural cycles, reflecting the deep agricultural and geographical connections inherent in regional musical traditions.

5. (C) Rigid rhythmic cycles of 108 beats
Indian folk music is characterized by communal participation, localized dialects, and strong associations with life-cycle events like birth and marriage. However, it typically employs simple, symmetrical rhythmic patterns such as eight or six beats. Complex and rigid rhythmic cycles of 108 beats are associated with specialized classical or ancient theoretical structures rather than the accessible nature of folk.

6. (B) West Bengal
The Baul tradition represents a unique group of mystic minstrels from West Bengal whose music blends elements of Sufism and Sahajiya Vaishnavism. Their songs focus on seeking the divine within the human body, often performed with a single-stringed instrument. This spiritual folk form is recognized globally for its philosophical depth and its rejection of orthodox religious and social structures.

7. (D) Lavani - Karnataka
Folk music forms are strictly regional, reflecting the specific culture and language of their native states. Bhavai belongs to Gujarat, Burra Katha to Andhra Pradesh, and Bihu to Assam. However, Lavani is the iconic folk music and dance form of Maharashtra, traditionally associated with the Tamasha theatre. Attributing it to Karnataka is incorrect as it lacks historical roots there.

8. (A) Both A and R are true and R is the correct explanation of A.
Folk instruments are traditionally crafted from natural resources found in the immediate environment, such as bamboo, clay, and animal skins. This reliance on locally available materials demonstrates the ingenious adaptation of rural communities to their surroundings. The historical lack of access to industrial manufacturing meant that every instrument was an organic extension of the community's geographical and ecological reality.

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**9.** (C) Bhangra
Bhangra is a high-energy folk dance and music style that originated among Punjabi farmers to celebrate the Vaisakhi harvest. It is characterized by powerful drumming on the dhol and vigorous movements that mimic agricultural activities. While Giddha is a similar form performed by women, Bhangra is the traditional male-centric expression of joy and vitality during the harvest season.

**10.** (A) Tata Vadya
The Ektara is a fundamental instrument in Indian folk music, particularly among mystic singers and mendicants. It is classified as a Tata Vadya, which refers to stringed instruments where sound is produced by plucking or bowing. Its simple construction, involving a single string stretched over a resonator, allows performers to provide a steady melodic drone and rhythmic pulse simultaneously.

**11.** (D) Kafi
Kafi is a prominent folk music genre associated with the mystic Sufi poetry of Sindh and Punjab. It emphasizes the spiritual longing for the divine and is traditionally performed at the shrines of Sufi saints. Unlike the river-centric Bhatiali or the heroic Powada, Kafi focuses on the internal emotional journey, utilizing simple yet evocative melodies that resonate with the masses.

**12.** (B) Dholak - Percussion instrument
In the classification of Indian musical instruments, the dholak is a double-headed barrel drum widely used in folk music for rhythmic accompaniment. It falls under the category of percussion or Avanaddha Vadya. Other instruments like the Kamaicha are stringed, the Khartal is an idiophone, and the Pungi is a wind instrument, making the percussion label technically accurate.

**13.** (C) P-3, Q-4, R-1, S-2
Regional instruments define the sonic identity of Indian states. The Ravanahatha is a bowed string instrument from Rajasthan, while the Chenda is a powerful cylindrical drum from Kerala. The Pepa, made from buffalo horn, is integral to Assamese Bihu, and the Tumbi is a single-stringed instrument central to Punjabi folk. Matching these correctly highlights the vast diversity of traditions.

**14.** (D) Keherwa
Garba is a popular folk dance from Gujarat performed in a circular formation, characterized by its steady and accessible rhythmic pulse. The Keherwa Tala, consisting of eight beats, provides the necessary structural foundation for the synchronized clapping and stepping of the dancers. While classical Talas like Teental or Jhaptal exist, Keherwa remains the most conceptually relevant for simple folk dances.

**15.** (A) Bhatiali
Life-cycle songs celebrate human milestones such as birth and marriage. Sohar marks childbirth, Banna-Banni consists of wedding songs for the couple, and Ghori is sung during the groom's procession. However, Bhatiali is a boatman's song from Bengal, which relates to an occupation and the geography of rivers rather than the chronological events of the human life cycle in India.

**16.** (B) Boatmen navigating rivers
Bhatiali is a traditional folk song of Bengal specifically associated with boatmen. The term is derived from 'Bhata', meaning downstream, reflecting the songs sung while rowing with the river's current. These melodies are characterized by long, sustained notes that echo across the water, expressing the solitude and philosophical reflections of the boatmen as they navigate the vast river systems.

**17.** (B) It involves the narration of tales from the Mahabharata.
Pandavani is a celebrated folk ballad tradition from Chhattisgarh that narrates the exploits of the Pandavas from the epic Mahabharata. The lead performer uses a Tambura as a prop and moves dynamically to bring the story to life through song and speech. It is not an instrumental style nor a purely courtly form, as it remains rooted in community storytelling practices.

**18.** (A) 1, 3, and 4
Tata Vadya, or stringed instruments, are essential for melody and drone in folk music. The Dotara, Kamaicha, and Ravanahatha are all prominent examples of this category used across Bengal and

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Rajasthan. Conversely, the Algoza and Mashak are wind instruments, classified as Sushira Vadya. Identifying the correct combination requires distinguishing between the mechanism of sound production, specifically plucking or bowing strings.

**19.** (C) Fusion of Indian and Portuguese traditions
Mando is a unique musical form from Goa that represents a sophisticated blend of local Konkani culture and Portuguese musical influences. Developed during the colonial period, it combines Indian rhythmic sensibilities with Western melodic structures and instruments like the violin and guitar. This syncretism resulted in a graceful, romantic genre that remains a vital part of the Goan cultural and social heritage.

**20.** (D) Raga Maand
The Maand singing style of Rajasthan is so distinctive that it has given its name to a specific Raga in the Indian classical system. Originally a folk melody used by professional singers in the royal courts, Raga Maand captures the desert landscape through its complex yet accessible melodic turns. It is frequently employed in popular folk songs like 'Kesariya Balam' to evoke regional pride.

**21.** (C) Lavani
Lavani is the most prominent folk music and dance genre of Maharashtra, serving as the heart of the traditional Tamasha theatre. It is known for its powerful rhythm, rapid tempo, and expressive lyrics that cover social, romantic, and political themes. Performed primarily by women accompanied by the dholki, Lavani remains a vibrant expression of the region's cultural identity and popular entertainment.

**22.** (B) They are exclusively sung during the Diwali festival.
Rasiya is a popular folk genre from the Braj region of Uttar Pradesh, deeply connected to the love stories of Radha and Krishna. While it is a significant part of regional culture, it is most famously performed during the Holi festival rather than being exclusive to Diwali. The use of large drums and its association with spring festivities define its unique seasonal character.

**23.** (B) 2, 1, 3
Life-cycle songs follow the progression of human life events. Sohar is sung at childbirth, representing the beginning of life. Ghori is performed during the wedding procession as the groom rides to the bride's house, marking a major social transition in adulthood. Finally, Nirgun or Marsiyeh are sung during death or to reflect on the soul's departure, completing the chronological sequence.

**24.** (C) Statement I is correct but II is incorrect
The Manganiyar and Langa communities are professional folk musicians from Rajasthan with distinct instrumental preferences. Manganiyars are renowned for playing the Kamaicha, a bowed instrument with a large parchment-covered resonator. While Langas are indeed associated with the Sindhi Sarangi, the statement that they avoid using it is incorrect, as it is actually their primary and defining melodic instrument.

**25.** (C) Heroic or historical narrative song
A ballad in Indian folk music is a narrative song that recounts heroic deeds, historical events, or legendary romances. Forms like Alha, Pandavani, and Powada serve as oral chronicles, preserving the memory of cultural heroes through vigorous rhythms and engaging storytelling. Unlike short melodic exercises or abstract rhythmic cycles, ballads prioritize the delivery of a coherent and inspiring story to the community.

**26.** (A) Karnataka
Dollu Kunitha is a vigorous and spectacular drum dance from Karnataka, primarily performed by the shepherd community. It involves large, decorated drums called 'Dollu' that produce a booming sound, accompanied by singing and rhythmic shouting. This art form is a significant part of local religious festivals and serves as a powerful display of community strength, coordination, and traditional musical heritage.

**27.** (D) Teejan Bai - Pandavani
Teejan Bai is a world-renowned exponent of Pandavani, the narrative folk art of Chhattisgarh. She is famous for her dynamic storytelling of the Mahabharata using the Kapalik style, where she stands and performs. Other pairs are mismatched, as Purna Das is a Baul singer, and Malini Awasthi is known for Awadhi folk.

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Correct identification acknowledges the iconic status of these performers.

**28.** (B) 1, 2, and 4
Folk music is a central element of community festivals like the Hornbill Festival in Nagaland, Baisakhi in Punjab, and Bihu in Assam. These events serve as platforms for showcasing regional songs, dances, and instrumental traditions linked to harvest and heritage. While Kumbh Mela features devotional music, it is primarily a massive religious gathering rather than a festival focused on regional folk arts.

**29.** (C) Classical elements can organically exist in folk melodies.
The use of microtones or Shrutis by folk singers demonstrates that the boundaries between folk and classical music are fluid. Many classical Ragas were originally derived from regional folk tunes, and folk performers often utilize complex melodic nuances naturally without formal academic training. This suggests that sophisticated musical elements can exist organically within folk traditions, reflecting a shared heritage across the entire spectrum.

**30.** (D) Bidesia
Panihari, Kurjan, and Gorband are all recognized sub-genres or themes within the vast folk music tradition of Rajasthan, often relating to water, birds, and camel ornaments. However, Bidesia is a famous folk theatre and music style from Bihar, particularly the Bhojpuri-speaking regions. It focuses on themes of migration and the separation of families, making it culturally distinct from the Rajasthani repertoire.

**31.** (A) Ritual singing performed on temple steps
Sopanam is a ritualistic musical style from Kerala that derives its name from the 'Sopanam' or the holy steps leading to the sanctum sanctorum of a temple. It is characterized by slow, rhythmic singing accompanied by instruments like the Edakka and Chengila. This style is deeply spiritual and provides the melodic foundation for traditional dance-dramas like Kathakali and Krishnanattam.

**32.** (B) It is a popular group singing genre from Kashmir.
Chakri is one of the most popular forms of folk music in Kashmir, traditionally performed in groups. It involves a lead singer and several accompanists who play instruments like the Sarangi, Rabab, and Nout. The songs are often based on local folk tales or Sufi themes and are characterized by a lively tempo and rhythmic hand-clapping, making it a staple of social gatherings.

**33.** (C) A is true but R is false.
Ragas like Kafi and Pilu are indeed frequently found in the underlying melodies of Indian folk music due to their flexible and expressive scales. However, folk musicians do not typically study or memorize complex classical rules in a formal academic manner. Instead, they utilize these melodic frameworks through oral tradition and spontaneous expression, which classical music later formalized into structured systems.

**34.** (A) A traditional musician caste of Rajasthan
The Langas are a community of professional folk musicians from the western regions of Rajasthan, particularly the Thar Desert. Traditionally patronized by local landowners, they are known for their virtuosic singing and their use of instruments like the Sindhi Sarangi and Algoza. Their repertoire consists of secular songs that celebrate regional history, social life, and the harsh beauty of the desert environment.

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**35.** (C) Shikhar (17 beats)
Regional folk songs generally rely on simple, symmetrical rhythmic structures that are easy for community participation and synchronized movement. Talas like Keherwa, Dadra, and Khemta are common because their eight or six-beat cycles align with natural physical pulses. In contrast, the Shikhar Tala, with its complex seventeen-beat cycle, is a specialized classical structure that is too intricate for typical folk expressions.

**36.** (D) Maharashtra
Powada is a traditional folk narrative style from Maharashtra that originated in the seventeenth century. It consists of heroic ballads that praise the valor and achievements of historical figures, most notably the Maratha warrior king Shivaji

Maharaj. Performed by singers known as Shahirs, Powada uses energetic rhythms and dramatic vocal delivery to inspire the audience with tales of historical glory and bravery.

**37.** (C) Surajkund Mela - Bihar
Fairs and festivals are vital venues for folk music, and they are usually specific to certain states. The Pushkar Fair is in Rajasthan, the Tarnetar Fair is in Gujarat, and the Sonepur Mela is in Bihar. However, the Surajkund International Crafts Mela is held in Haryana, not Bihar. Identifying this mismatch is important for understanding the geographical distribution of major regional cultural events.

**38.** (B) P-2, Q-3, R-1, S-4
Thematic categories define the purpose of folk songs. Sohar is a birth song, while Panihari is sung by women fetching water. Alha is a heroic ballad recounting the deeds of legendary warriors, and Kajari is a monsoon song celebrating the rainy season. Matching these forms with their themes illustrates how folk music documents various aspects of social, ritualistic, and seasonal life.

**39.** (C) Statement I is correct but II is incorrect
The Surajkund International Crafts Mela is a renowned platform in Haryana that showcases global and Indian folk music and crafts. However, the Hornbill Festival is held in Nagaland to celebrate the diverse tribal cultures of North-East India, not South India. This distinction is crucial for accurately mapping the major regional festivals that promote and preserve traditional folk arts across the country.

**40.** (A) Ektara
The Ektara is the quintessential instrument of the Baul singers of Bengal. Its name translates to 'one string', and it consists of a single wire stretched over a resonator, often a gourd. The performer plucks the string to provide a constant melodic drone and rhythm while singing. This simple yet powerful instrument is essential for the Bauls' nomadic, spiritual performances.

**41.** (C) Tamil Nadu
Villu Pattu, or 'bow-song', is a unique musical storytelling tradition from Tamil Nadu. The primary instrument is a large, decorated bow rested on a clay pot, which is struck with sticks to produce a rhythmic sound. A lead singer and a group of performers narrate mythological or social stories through a series of songs, making it a popular form of community education.

**42.** (A) They are seasonal songs celebrating the Assamese New Year and harvest.
Bihu songs are an integral part of the Bihu festival in Assam, which marks the arrival of spring and the Assamese New Year. These songs are characterized by their joyful and upbeat nature, often focusing on themes of love, nature, and agricultural activities. Accompanied by instruments like the dhol and pepa, they reflect the vibrant spirit of the community's seasonal celebrations and cultural identity.

**43.** (D) 1, 3, 4
Percussion instruments, or Avanaddha Vadya, provide the rhythmic foundation for folk music. The Dholak, Madal, and Chenda are all drums used for rhythmic accompaniment in various regional traditions. Conversely, the Tumbi is a stringed instrument and the Khartal is an idiophone (clapper). Identifying the correct group requires distinguishing between drums with membranes and other types of instruments that provide melody or rhythm.

**44.** (B) A Jew's harp (plucked idiophone)
The Morchang is a small, versatile instrument commonly used in the folk music of Rajasthan and South India. It is a Jew's harp, which is a plucked idiophone consisting of a metal tongue fixed to a frame. The player places the instrument between their teeth and plucks the metal tongue while using their mouth as a resonator to create distinct, twanging rhythmic patterns.

**45.** (C) Bhatiali
Uttar Pradesh has a rich variety of folk songs, including Chaiti, Birha, and Rasiya, which are sung in regions like Braj and Bhojpuri. However, Bhatiali is a traditional boatman's song from Bengal. It is specifically related to the riverine geography and culture of the eastern plains and is not a native folk form of the landlocked regions of Uttar Pradesh or Bihar.

**46.** (D) North Bengal and Assam
Bhawaiya is a popular folk music form native to North Bengal and parts of Assam, particularly

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among the Rajbongshi community. The songs typically express the emotions of love, longing, and the pain of separation, often from the perspective of a woman. Characterized by a unique vocal style with sudden breaks, Bhawaiya is traditionally accompanied by the dotara and remains a vital regional expression.

**47.** (A) It heavily relies on complex notation systems.
Folk music is fundamentally defined by its oral transmission and community participation, which allows it to thrive without formal documentation. It utilizes localized dialects and repetitive melodic phrasing, making it accessible to all community members. Unlike classical music, which uses complex notation systems to preserve compositions, folk music remains flexible and evolves spontaneously through generations, reflecting the immediate cultural and social reality.

**48.** (A) 1, 2, 3
Mapping folk forms geographically requires placing them in their native states. Chakri is from the northernmost region of Kashmir. Maand belongs to the western state of Rajasthan, located south of Kashmir. Villu Pattu is a traditional form from Tamil Nadu in South India. Therefore, the chronological order from North to South is Chakri, followed by Maand, and finally Villu Pattu.

**49.** (B) Consistent oral transmission within communities
The survival of tribal and folk music depends on the oral tradition, where songs and techniques are passed down from one generation to the next through practice and memory. This method of transmission allows the music to remain a living part of the community's daily life and rituals. Without a written script, the consistency of oral storytelling and performance ensures that the cultural heritage remains intact.

**50.** (A) Studying music in socio-cultural contexts
Ethnomusicology is the academic study of music that focuses on its cultural and social aspects rather than just its technical or mathematical properties. In the context of folk music, it involves examining how songs and instruments reflect the history, beliefs, and daily lives of various communities. This approach helps researchers understand music as a vital human activity that is inextricably linked to social identity.

**51.** (C) Punjab and Rajasthan
The Algoza is a distinctive woodwind instrument consisting of two flutes joined together, which the performer plays simultaneously. It is deeply associated with the folk music of Punjab and Rajasthan, particularly among the Langa and shepherd communities. One flute provides a constant drone while the other plays the melody, creating a rich, polyphonic sound that is characteristic of these desert and agricultural regions.

**52.** (D) Kenduli Mela - Baul Singers
Regional festivals often have specific cultural attractions that define their identity. The Kenduli Mela in Birbhum, West Bengal, is famous for being the largest gathering of Baul singers, who perform mystic songs throughout the event. Other festivals like the Hornbill Festival in Nagaland and the Pushkar Fair in Rajasthan have different attractions, such as tribal dances and livestock trading, rather than those listed in the options.

**53.** (C) 1 and 3
Many Indian folk melodies share the same scales and intervals as certain classical Ragas. Pahari is a Raga derived from the folk tunes of the Himalayan hills, while Pilu is a light Raga frequently used in folk songs for its emotional flexibility. In contrast, complex Ragas like Darbari and Miyan Malhar are strictly classical and are rarely observed in the simple melodic structures of regional folk.

**54.** (C) Statement I is correct but II is incorrect
Oggu Katha is a traditional narrative folk art from Telangana that involves the singing of tales praising deities like Shiva and Mallanna. It is a popular form of community entertainment and spiritual expression. However, it does not involve heavy Carnatic instrumentation like the Veena; instead, it utilizes simpler folk instruments such as the Oggu (a small drum) and jingles to provide rhythmic accompaniment.

**55.** (D) Powada
Many Indian folk traditions are gender-specific. Giddha, Suwa Geet, and Kummi are all folk dances and songs primarily performed by women to celebrate harvests, rituals, or social events.

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Conversely, Powada is a traditional heroic ballad style from Maharashtra that has historically been the domain of male performers known as Shahirs, who recount the valor of historical warriors and kings in a vigorous manner.

**56.** (A) Manipur
Sana Lamok is an ancient and sacred folk singing tradition of the Meitei people in Manipur. It is performed during rituals to appease the deities and is deeply rooted in the state's traditional religion, Sanamahism. The songs are characterized by their ritualistic significance and their connection to the creation myths and history of the region, making it a unique part of Manipur's diverse cultural heritage.

**57.** (C) It is a folk theatre and music form of Bihar dealing with migration.
Bidesia is a renowned folk theatre and musical genre from Bihar, popularized by Bhikhari Thakur. It focuses on the social and emotional impact of migration, where men leave their villages to find work in cities, leaving their families behind. The songs and plays express the pain of separation and the struggles of rural life, making it a powerful and relatable form of regional expression.

**58.** (A) Both A and R are true and R is the correct explanation of A.
Indian classical music has a long history of abstracting and refining its Ragas from regional folk melodies. This is why many folk songs sound familiar to Ragas like Khamaj, Desh, or Kafi. The core melodic structures of these folk tunes provided the building blocks for the more complex and codified system of classical music, demonstrating the deep, symbiotic relationship between these two traditional streams.

**59.** (A) 6
Dadra is both a popular light classical form and a rhythmic cycle frequently used in Indian folk music. It consists of six beats divided into two equal parts of three beats each. Because of its lively and symmetrical nature, Dadra is the primary basis for many regional songs, particularly those related to social festivities and seasonal celebrations in North India, providing a clear and rhythmic foundation.

**60.** (B) Assam
The Pepa is a traditional wind instrument from Assam, made from the horn of a buffalo. It is an essential component of the Bihu festival, where its sharp and shrill sound provides the melodic lead for the energetic dances. The construction and use of the Pepa are deeply tied to the agricultural and pastoral life of the Assamese people, making it a symbol of their regional culture.

**61.** (C) Karnataka
Bhavageete is a popular form of light music in Karnataka that focuses on expressionist poetry. Unlike classical music, it emphasizes the lyrical content and emotional depth of the poem, often written by famous Kannada poets. This genre is widely performed and appreciated in the state, serving as a bridge between high literature and popular musical expression, making it a significant part of the regional cultural landscape.

**62.** (D) Khongjom Parva - Kerala
Identifying the correct regional origin of folk forms is essential for cultural literacy. Dalkhai is from Odisha, Nyuoli is from Uttarakhand, and Jugni is a popular theme in Punjabi music. However, Khongjom Parva is a traditional musical storytelling art from Manipur that commemorates the battle of Khongjom, not Kerala. Attributing this historical narrative form to the southern state of Kerala is an incorrect geographical and cultural pair.

**63.** (A) P-4, Q-2, R-1, S-3
The four-fold classification of Indian instruments categorizes them by their sound production mechanism. Khartal is an idiophone (Ghana), Dhol is a membrane drum (Avanaddha), Bansuri is a wind instrument (Sushira), and Dotara is a stringed instrument (Tata). Correctly matching these categories highlights the diverse ways in which folk musicians generate sound using locally available materials and traditional techniques across different regions of India.

**64.** (B) Winter solstice and rabi harvest
Lohri is a major winter festival celebrated in North India, particularly in Punjab and Haryana. The folk songs sung during this festival mark the end of the peak winter and the arrival of longer days, coinciding with the rabi harvest. Communities gather around bonfires to sing and

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dance, expressing gratitude for the harvest and celebrating the natural transition of the seasons through traditional and energetic melodies.

**65.** (B) Chaitra month songs related to Rama
Chaiti is a seasonal folk song genre from Uttar Pradesh and Bihar, traditionally sung during the Hindu month of Chaitra. These songs are often romantic or devotional, with many lyrics referring to Lord Rama and the festive atmosphere of the spring season. Performed with a distinct melodic style, Chaiti reflects the cultural and religious importance of the spring harvest in the Gangetic plains of India.

**66.** (A) Bihu
The Gogona is a traditional jaw harp from Assam, made from a piece of bamboo. It is a vital instrument in Bihu music, specifically played by women during the festival. The player holds the instrument against their teeth and plucks the bamboo reed, using their mouth to modulate the sound. This produces a unique, twanging rhythm that complements the energetic movements and songs of the Bihu dance.

**67.** (C) It involves a main storyteller and two co-performers using drums.
Burra Katha is a popular musical storytelling art from Andhra Pradesh. It features a main performer who narrates the story, accompanied by two assistants who play drums and provide vocal support. This trio creates a dynamic and engaging performance that combines music, dance, and speech to deliver historical or mythological tales. It is a highly interactive form of folk media used for both entertainment and social education.

**68.** (D) 1, 2, 4, 5
The Gangetic plains of Uttar Pradesh and Bihar share many folk singing styles due to their geographical and linguistic proximity. Kajari, Chaiti, Birha, and Sohar are all integral parts of the cultural fabric in this region, representing seasonal, narrative, and life-cycle themes. Conversely, Bhatiali is a boatman's song from the riverine landscapes of Bengal and is not traditionally associated with the landlocked regions of UP and Bihar.

**69.** (C) Statement I is correct but II is incorrect
The Edakka is a highly sophisticated pressure drum used in the Sopanam music and ritual arts of Kerala. It is unique because the performer can alter the pitch of the drum during the performance by varying the pressure on the strings that tension the heads. This allows the Edakka to play melodic patterns and mimic the human voice, making it a vital and versatile instrument in temple rituals.

**70.** (B) Kamaicha
Sushira Vadya refers to wind instruments where sound is produced by air. Mashak, Pungi, and Tarpa are all examples of folk wind instruments from various regions. However, the Kamaicha is a bowed string instrument, or Tata Vadya, used by the Manganiyar community of Rajasthan. Distinguishing between the mechanisms of sound production is key to correctly classifying these traditional instruments within the Indian musical system.

**71.** (D) Gujarat
The Tarnetar Fair is a world-famous cultural event held in Gujarat, known for its vibrant display of folk dances, music, and traditional costumes. A unique feature of the fair is the beautifully embroidered umbrellas carried by the local youth. This event serves as a platform for the Rabari and other communities to showcase their rich heritage, making it a significant celebration of regional folk traditions and social life.

**72.** (A) It rigidly follows the Dhrupad parameters of Tala.
Baul music is the expression of mystic minstrels from Bengal and is characterized by its spiritual and philosophical depth. It blends elements of Sufism and Vaishnavism and utilizes instruments like the Khamak and Ektara. However, it does not rigidly follow the complex parameters of Dhrupad Tala; instead, it relies on simple, spontaneous rhythms that support the emotional and metaphorical content of the lyrics.

**73.** (A) 1, 2, 3
Mapping these states from East to West requires following the geography of India. Bengal, where the Baul tradition is native, is in the east. Moving westward, Bihar, the home of Bidesia, follows. Finally, Gujarat, famous for the Garba dance and

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music, is located on the western coast. Therefore, the correct geographical order reflecting these dominant folk traditions across the subcontinent is Bengal, then Bihar, and then Gujarat.

**74.** (A) Lord Vitthala (Vithoba)
Abhang is a form of devotional poetry and music from Maharashtra, specifically associated with the Varkari tradition. These songs are dedicated to Lord Vitthala, also known as Vithoba, the deity of the Pandharpur temple. Composed by saints like Tukaram and Namdev, Abhangs are sung in groups during pilgrimages, expressing intense devotion and the pursuit of spiritual equality through simple and evocative regional melodies.

**75.** (B) Lori is soothing, Powada is energetic
The primary distinction between a Lori and a Powada lies in their thematic purpose and emotional tone. A Lori is a lullaby designed to be soothing and gentle to help a child sleep. In contrast, a Powada is a heroic ballad from Maharashtra that is meant to be energetic and inspiring, praising the deeds of historical figures with vigorous rhythms and loud vocal delivery to engage a larger audience.

**76.** (B) Bengal and Assam
The Khol is a traditional terracotta drum with two parchment-covered heads, essential to the devotional folk music of Bengal and Assam. It is widely used in Kirtans and other religious gatherings to provide rhythmic accompaniment for songs praising deities like Krishna and Vishnu. Its unique construction and resonant sound have made it a central instrument in the spiritual and cultural life of these eastern Indian states.

**77.** (C) Vanchipattu - Boat song
Understanding the terminology of folk music is essential for identifying different genres. Vanchipattu is a traditional boat song from Kerala, used during competitive rowing and river travel. Other terms like Shruti refer to melodic intervals, Langa is a musician community, and Khartal is a percussion clapper. Correctly identifying Vanchipattu as a boat song highlights the connection between regional music and the physical environment and occupational activities.

**78.** (D) 1, 2, and 4
Lavani is a dynamic folk form from Maharashtra characterized by a fast tempo and energetic performances. It is traditionally accompanied by the Dholki, a specific type of drum that provides a powerful rhythmic foundation. The themes of Lavani are diverse, ranging from romantic and social to political commentary. It does not involve Dhrupad vocalization, which is a slow and rigid classical style unsuitable for this lively genre.

**79.** (A) Central and Eastern India
The Madal is a popular folk drum used by various tribal and rural communities across Central and Eastern India, including states like Jharkhand, Odisha, and West Bengal. It is a double-headed drum made of wood or clay and is essential for providing rhythm during community dances and festivals. The widespread use of the Madal highlights the shared musical heritage and rhythmic sensibilities of the tribal populations in these regions.

**80.** (B) Vasant Panchami at classical music academies
While many festivals like Bihu, Pongal, and Navratri feature folk music as a core community ritual, Vasant Panchami celebrations at classical academies focus on formal classical music. These events are designed to honor Goddess Saraswati through structured performances by trained vocalists and instrumentalists. Therefore, they do not represent the spontaneous and community-based nature of folk traditions, which are instead centered on regional harvest and ritual celebrations.

**81.** (A) Kashmir
Rouf is a traditional folk dance and music form from Kashmir, primarily performed by women during festive occasions and spring harvests. The performers stand in two rows facing each other and move in a synchronized manner while singing rhythmic songs. Rouf is a celebratory expression of community joy and is a significant part of the cultural identity of the people in the Kashmir Valley.

**82.** (A) It originated from the songs of camel riders in Punjab and Sindh.
Tappe is a distinctive folk singing style that originated from the rhythmic songs sung by camel riders in the desert regions of Punjab and Sindh.

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It is characterized by its fast-paced, jerky melodic turns and lively tempo, which mimic the motion of a camel. This genre was later refined and incorporated into the semi-classical repertoire, demonstrating how occupational folk tunes can evolve into sophisticated musical forms.

**83.** (A) Both A and R are true and R is the correct explanation of A.
Deepchandi is a fourteen-beat Tala frequently used in North Indian folk music, particularly in festive songs like Holi and Chaiti. Its rhythmic structure, divided into sections of 3, 4, 3, and 4 beats, creates a swaying and graceful gait that perfectly complements the joyous and seasonal nature of these expressions. The inherent lilt of Deepchandi makes it an ideal framework for the rhythmic movements associated with regional festivals.

**84.** (C) Statement I is correct but II is incorrect
Nyuoli are traditional folk songs from the hill regions of Uttarakhand, often referred to as forest songs. They express the emotions, longings, and daily life experiences of local women, reflecting the deep connection between the community and the mountain environment. However, these songs are traditionally performed acoustically in natural settings rather than with heavy electronic amplification, which is a modern addition that deviates from the authentic folk practice.

**85.** (C) Carnatic Kutcheri
Traditional folk ensembles like the Langa-Manganiyar group, the Baul Akhara, and the Panchavadyam are community-based and rooted in regional heritage. They use traditional instruments and performance styles passed down through oral tradition. In contrast, a Carnatic Kutcheri is a formal classical concert that follows a structured format and strict melodic and rhythmic rules. Therefore, it does not belong to the category of regional or communal folk ensembles.

**86.** (A) Tamil Nadu
Kummi is a popular folk dance and singing tradition from Tamil Nadu, primarily performed by women. It involves dancers standing in a circular formation and moving in a synchronized manner while clapping their hands in rhythm to the songs. Kummi is a common feature of harvest festivals and other social celebrations, serving as a powerful and rhythmic expression of community togetherness and female cultural heritage.

**87.** (D) It is a sophisticated brass wind instrument.
The Ravanhattha is an ancient bowed string instrument from Rajasthan, widely believed to be a precursor to the modern violin. It features a resonator made from a half coconut shell covered with parchment. It is heavily used by the Bhopa community to accompany their narrative singing of epics. However, it is not a brass wind instrument, as its sound is produced by bowing strings rather than blowing air.

**88.** (A) P-2, Q-4, R-1, S-3
Matching folk forms with their traits reveals their thematic diversity. Kajari is a monsoon song expressing longing, while Bhatiali is a river song associated with boatmen. Bhangra is an upbeat harvest dance from Punjab, and Pandavani is a narrative art form that recounts epics like the Mahabharata. These associations highlight how regional music serves to document the environmental, social, and literary aspects of the community's life.

**89.** (C) The Manganiyar community of the Thar Desert
The Kamaicha is a sophisticated bowed string instrument that is the hallmark of the Manganiyar community in Rajasthan's Thar Desert. It is carved from a single piece of wood and features a large, skin-covered resonator that produces a deep, haunting sound. Identifying the Kamaicha with the Manganiyars is essential for understanding the specific instrumental traditions that define the professional folk musicians of the western Indian desert.

**90.** (A) Dhol
The dhol is a large, double-headed drum that is the most critical rhythmic instrument in the folk music of Assam, particularly during the Bihu festival. Its powerful and energetic beats drive the tempo and provide the foundation for the dances and songs. While other drums exist in the Indian tradition, the dhol is uniquely central to the sonic identity and festive spirit of the Assamese community's seasonal celebrations.

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**91.** (D) A female firefly, used as a poetic narrative device
Jugni is a popular poetic and narrative device in Punjabi folk music. The term literally means 'female firefly', and in songs, the firefly travels from place to place, observing and commenting on social and spiritual life. This metaphorical character allows singers to deliver social critiques, philosophical reflections, or humorous anecdotes within a rhythmic and engaging musical framework, making it a beloved element of the region's oral tradition.

**92.** (A) Hemis Festival - Ladakh
Mapping festivals to their correct states is vital for cultural studies. The Hemis Festival is a famous religious and cultural event in Ladakh, featuring traditional monastic dances and music. Other festivals like Onam are in Kerala, Lohri is in Punjab, and Pongal is in Tamil Nadu. Identifying these regional associations helps in understanding how various communities celebrate their unique heritage through music, dance, and ritual across the Indian subcontinent.

**93.** (B) 1, 2, 3, 4
Western India, comprising Rajasthan, Gujarat, and Maharashtra, has a rich variety of folk traditions. Maand and Panihari are iconic Rajasthani forms, Bhavai is a traditional theatre and music style from Gujarat, and Lavani is the heart of Marathi folk. However, Sohar is a birth song from the northern plains of Uttar Pradesh and Bihar, making it a culturally distinct form that does not belong to the Western Indian repertoire.

**94.** (A) Both Statement I and II are correct
The Ghatam is a unique rhythm instrument made of specially baked clay, which originated as a simple folk pot used for accompaniment in South India. Over time, it was refined and elevated to the status of a major percussion instrument in Carnatic classical music. Its inclusion in both folk and classical traditions demonstrates the fluid exchange between rural musical practices and sophisticated urban art forms in the Indian subcontinent.

**95.** (B) Loss of authentic localized dialects
While commercialization can increase financial stability and global awareness for folk artists, it often leads to the standardization of their music. This frequently results in the loss of authentic localized dialects and regional nuances as performers adapt their lyrics and styles to appeal to a broader, more generic audience. Preserving the linguistic and melodic specificity of folk traditions is a major challenge in the era of mass media and commercial recording.

**96.** (D) Uttarakhand
Chhapeli is a lively and romantic folk dance and song from the hill regions of Uttarakhand, particularly the Kumaon and Garhwal areas. It is traditionally a courtship dance performed by a couple, where the music features a rapid pace and playful lyrics. Chhapeli is a significant part of local fairs and social gatherings, reflecting the vibrant and youthful spirit of the mountain communities through its rhythmic and melodic charm.

**97.** (B) Its scale aligns with melancholic tunes.
Raga Bhairavi is one of the most popular scales in both classical and folk music due to its deeply emotional and often melancholic nature. In folk traditions, versions of Bhairavi are frequently used for songs of longing, separation, or devotion. Its flexible structure allows regional singers to adapt the melody to suit the mood of the lyrics, making it a versatile and evocative framework for expressing complex human feelings across various cultures.

**98.** (B) 2, 1, 3
The development of folk music study follows a chronological progression from practice to academic analysis. It begins as a purely oral, undocumented village tradition passed through generations. Later, researchers and musicologists begin academic categorization and ethnomusicological studies to preserve and understand the music's context. Finally, in the modern era, these traditions are subjected to commercial digital archiving, allowing for widespread access and preservation in a technological format.

**99.** (C) Rhythmic accentuation and tempo
The Khartal is a percussion instrument consisting of a pair of wooden clappers with metal jingles, widely used in Rajasthani folk music. When played by a skilled performer, it provides sharp

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rhythmic accentuation and helps maintain the tempo of the performance. The clicking sound of the wood and the jingling of the metal create a complex rhythmic layer that complements the melodic lead, making it a vital accompaniment for singers.

**100.** (D) Use of complex Carnatic Talas
The Langa community of Rajasthan is known for its sophisticated singing, the use of the Sindhi Sarangi, and the traditional patronage of local landowners. While their music is highly refined and often described as semi-classical, they do not typically use complex Carnatic Talas. Instead, they rely on regional rhythmic cycles that, though intricate, are rooted in the North Indian folk and semi-classical traditions rather than the specific rhythmic system of South India.

**101.** (D) Manipur
The Pena is a traditional bowed string instrument that is central to the folk music and ritual life of Manipur. It consists of a bamboo body and a resonator made of a coconut shell, with a bow that often has small bells attached. The Pena is used to accompany narrative songs, epic recitals, and religious ceremonies, serving as an iconic symbol of the state's unique musical and cultural identity.

**102.** (B) It is traditionally sung in the Malayalam language.
Sambalpuri folk music is a vibrant tradition native to Western Odisha, characterized by its energetic rhythms and use of localized dialects. It is accompanied by a unique set of percussion instruments like the Dhol, Nisan, and Tasha. However, it is sung in the Sambalpuri language or dialect of Odisha, not Malayalam, which is the language of Kerala. This distinction is crucial for identifying the regional and linguistic roots of the form.

**103.** (A) 1, 2, and 4
Devotional folk traditions focus on spiritual expression and the praise of deities or mystic philosophy. Abhang is dedicated to Lord Vitthala, Baul songs explore the divine within the human spirit, and Oggu Katha narrates the tales of Hindu gods like Mallanna. While Bidesia is an important folk form from Bihar, it focuses on social themes like migration rather than being a primarily devotional or ritualistic spiritual tradition.

**104.** (A) It provides a rhythmic, twanging drone.
The Morchang, or Jew's harp, plays a unique role in a musical ensemble by providing a rhythmic, twanging drone that adds a distinct texture to the sound. The performer uses their mouth as a resonator to create various overtones and rhythmic patterns. While it does not play complex lead melodies like a Sitar, its steady and evocative pulse is essential for maintaining the rhythmic character and atmospheric depth of many regional folk performances.

**105.** (C) Abstract geometric mathematics
Indian folk music is deeply rooted in the practical and emotional lives of the people, with themes centered on mythology, agriculture, and social relationships. It serves as a medium for storytelling, celebrating harvests, and marking life-cycle events. Conversely, abstract geometric mathematics is a specialized academic subject that does not provide the thematic material for spontaneous community songs, which prioritize relatable human experiences and natural cycles over complex theoretical or abstract concepts.

**106.** (D) Punjab
'Heer-Ranjha' is a legendary tragic romance that forms the heart of the folk narrative tradition in Punjab. The story of the two lovers has been immortalized in the poetry of Waris Shah and is sung in various folk styles, including the soul-stirring 'Heer' melodies. This narrative is a vital part of the region's cultural identity, expressing themes of love, social struggle, and spiritual devotion through its iconic and emotionally charged musical performances.

**107.** (B) Pepa - Buffalo horn
The construction materials of folk instruments are directly linked to the local environment and traditional crafts. The Pepa is an iconic wind instrument from Assam, made from the horn of a buffalo, which is fitted with a bamboo pipe. This use of natural animal horn is a defining characteristic of the instrument. Other pairs, such as a dholak made of glass or an ektara made of brass, are incorrect as they deviate from traditional manufacturing.

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**108.** (A) Both A and R are true and R is the correct explanation of A.
Folk musicians often employ microtones or Shrutis as a natural part of their melodic expression without needing to use formal classical terminology. These subtle variations in pitch are frequently embedded in regional speech patterns and the spontaneous emotional delivery of the songs. This highlights how sophisticated musical elements are an inherent part of the oral tradition, reflecting the organic and expressive nature of folk music across different Indian communities.

**109.** (B) Raga Bhopali or similar pastoral scales
Bhatiali is a traditional boatman's song from Bengal, and its melodies are typically based on simple, pentatonic or pastoral scales that resemble Raga Bhopali. These scales evoke the vastness of the river and the solitude of the boatman. Unlike complex and heavy classical Ragas like Darbari or Todi, the use of open and airy scales in Bhatiali reflects the geographical environment and the reflective, philosophical mood of the people who live along the rivers.

**110.** (A) Langa and Manganiyar music
The Pushkar Mela in Rajasthan is an international event that combines a massive livestock fair with a vibrant showcase of regional culture. A major highlight of the fair is the performance of Langa and Manganiyar musicians, who bring the desert's history and spirit to life through their virtuosic singing and traditional instruments. This blend of commerce and art makes Pushkar a unique venue for experiencing the rich folk heritage of the Thar Desert.

**111.** (D) Maharashtra
Gondhal is a traditional dramatic folk art and musical form from Maharashtra, primarily performed as a ritual invocation of local deities like Bhavani and Renuka. It involves a group of performers who sing, dance, and narrate stories using instruments like the Sambal and tuntune. Gondhal is often conducted during weddings or special religious occasions, serving as a powerful expression of faith and community tradition in the Marathi-speaking regions.

**112.** (B) It is a multi-stringed plucked instrument used heavily by Bauls.
The Dotara is a popular folk instrument from Bengal and Assam, characterized by its two to four strings and a skin-covered resonator. It is a plucked instrument that provides both melodic lead and rhythmic support, making it a favorite of Baul singers and other regional folk performers. Its bright, resonant sound is essential for the melodic character of eastern Indian folk music, where it is used to accompany a wide range of songs.

**113.** (C) P-4, Q-1, R-3, S-2
Matching folk traditions with their native states is key to understanding regional diversity. Dalkhai is from Odisha, Garba is the iconic dance of Gujarat, and Giddha belongs to Punjab. The Tarpa is a wind instrument and dance tradition associated with the Warli tribe in Maharashtra. Correctly identifying these pairs illustrates the geographical distribution of various folk forms and their deep roots in the local cultures and communities of the Indian subcontinent.

**114.** (C) Statement I is correct but II is incorrect
Birha is a popular folk singing tradition among the Ahir community in the Bhojpuri-speaking regions of Uttar Pradesh and Bihar, focusing on themes of separation and social life. It is an oral tradition that is performed spontaneously without the use of formal classical notations. Therefore, the assertion that it strictly uses written classical rules is incorrect, as its strength lies in its vibrant and unwritten communal expression through generations.

**115.** (A) Melodic cadence synced with labor
Work songs are a functional category of folk music designed to assist people during physical labor. Their primary characteristic is a rhythmic and melodic cadence that is synchronized with the repetitive movements of tasks like rowing, grinding, or harvesting. This synchronization helps to coordinate collective effort and reduce the perception of fatigue. Unlike complex or irregular rhythms, work songs prioritize a steady pulse that supports the physical flow of the work.

**116.** (B) Bagpipe
The Mashak is a traditional folk instrument from North India, particularly Rajasthan and

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Uttarakhand, that functions similarly to a bagpipe. It consists of a leather bag that acts as a reservoir for air, which is then forced through pipes to produce sound. Historically used by nomadic and shepherd communities, the Mashak provides a continuous and drone-like melodic accompaniment for various regional songs and dances, reflecting the pastoral heritage of these areas.

**117.** (C) It is a slow, unmetered vocal recital.
Garba is a vibrant and energetic folk dance and music tradition from Gujarat, performed in a circle during the Navratri festival. It is characterized by its steady and upbeat rhythmic foundation, often using Talas like Keherwa and Khemta. The songs honor Goddess Durga and are accompanied by synchronized clapping. Therefore, describing Garba as a slow or unmetered vocal recital is incorrect, as its core identity is its lively and metered rhythmic pulse.

**118.** (A) 1, 2, 3, 4
Narrative ballads are folk forms that focus on storytelling through song. Pandavani recounts epics, Powada praises historical valor, Alha tells tales of legendary warriors, and Burra Katha delivers mythological stories. All these forms use music as a medium for chronicling history and legend. Bhatiali, however, is a boatman's song focused on the riverine environment and personal reflection rather than a structured narrative or ballad that tells a specific epic story.

**119.** (B) Heroic tales sung in vigorous rhythm
Alha is a prominent folk ballad tradition from the Bundelkhand region, recounting the heroic exploits of the legendary warrior brothers Alha and Udal. The songs are characterized by their vigorous rhythm and dramatic delivery, designed to inspire the audience with tales of bravery and historical battles. Performed during the monsoon season, Alha serves as a powerful oral chronicle that preserves the regional history and martial heritage of Central India.

**120.** (A) Allah Jilai Bai
Allah Jilai Bai was a legendary folk singer from Bikaner who is widely credited with bringing the Rajasthani Maand style to national and international prominence. Her rendition of the song 'Kesariya Balam' became an iconic symbol of the state's cultural heritage. Her mastery of the complex and sophisticated melodies of Maand helped bridge the gap between regional folk music and the wider Indian cultural landscape, making her a celebrated figure in music history.

**121.** (A) Childbirth
In North Indian folk music, Sohar is a specific genre of songs sung to celebrate the birth of a child. These songs are traditionally performed by women in the family to bless the newborn and the mother, expressing joy and social bonding. Sohar is an integral part of the life-cycle rituals in Uttar Pradesh and Bihar, reflecting the cultural importance of family milestones and the preservation of domestic musical traditions through oral practice.

**122.** (A) Tumbi - Plucking a single string
The Tumbi is a popular folk instrument from Punjab, characterized by its single string and a small resonator. The performer produces sound by plucking the string with one hand while modulating the pitch with the other. This simple yet high-pitched instrument is a staple of Punjabi folk and Bhangra music. Other pairs, like striking a membrane for a bansuri or bowing for a khartal, are technically incorrect descriptions of how those instruments function.

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**123.** (A) 3, 2, 1
Folk songs are often categorized by the seasons they celebrate. Basant Panchami and Holi songs mark the arrival of Spring. Kajari is specifically a Monsoon song, performed during the rainy season. Lohri songs celebrate the winter solstice and the harvest, marking the peak and transition of Winter. Therefore, the chronological order of these seasonal forms starting from Spring is Basant/Holi songs, followed by Kajari, and then Lohri songs.

**124.** (D) Statement I is incorrect but II is correct
Folk music is a living and dynamic art form that evolves over time. While it retains its core regional identity and traditional roots, it is not static and often absorbs contemporary influences, including new themes, instruments, and melodic nuances. This ability to adapt and reflect the changing social and cultural reality ensures the continued relevance and survival of folk music

across generations, making it a vibrant expression of the community's current life.

**125.** (C) Printed compilations of folk lyrics
The most defining characteristic of Indian folk music is its unwritten, oral nature, where songs are learned through imitation and practice within communities. However, in modern times, researchers and enthusiasts have created printed compilations of folk lyrics to preserve and study these traditions. These written records serve as an exception to the purely oral transmission and provide a valuable resource for documenting and understanding the rich diversity of regional poetic and musical heritage.

**126.** (A) Maharashtra
The Dimdi is a small, circular frame drum traditionally used in the folk music of Maharashtra. It is a simple percussion instrument that is struck with the fingers or palm to provide a rhythmic pulse for various songs and dances. The Dimdi is particularly associated with communal gatherings and religious processions, highlighting its role as an accessible and essential rhythmic component of the regional cultural and social life in the Marathi-speaking areas.

**127.** (B) It is a barrel-shaped drum from South India, often accompanying the Nadaswaram.
The Thavil is a powerful barrel-shaped percussion instrument from South India, primarily used in temple and wedding music. It is traditionally played alongside the Nadaswaram, a loud double-reed wind instrument, to provide a complex and energetic rhythmic foundation. The Thavil is played using a stick on one side and capped fingers on the other, producing a sharp and resonant sound that is a defining feature of the southern Indian musical landscape.

**128.** (A) 1, 2, 3
Many North Indian folk songs are built on simple melodic frameworks that resemble certain classical Ragas. Pahari, Desh, and Pilu are frequently observed as the basis of regional tunes due to their expressive and flexible scales. In contrast, Raga Marwa is a complex and specialized classical Raga with a unique structure that is rarely found in the accessible and community-oriented melodies of folk music, which prioritize direct emotional appeal over theoretical complexity.

**129.** (B) As a prop symbolizing a mace or bow
In the Pandavani narrative tradition of Chhattisgarh, the lead singer holds a small Tambura, but its use goes beyond providing a drone. The performer uses the instrument as a versatile prop to represent various objects from the story, such as a mace, a bow, or a sword, while they act out the deeds of the Pandavas. This creative use of the instrument enhances the dramatic and visual impact of the musical storytelling performance.

**130.** (A) Langas use Sindhi Sarangi; Manganiyars use Kamaicha
The Langas and Manganiyars are two distinct communities of professional folk musicians in Rajasthan, each with their own unique instrumental identity. The Langas are characterized by their use of the Sindhi Sarangi, a multi-stringed bowed instrument, while the Manganiyars are renowned for the Kamaicha, which has a large, skin-covered resonator. This instrumental preference is a key distinguishing feature that allows researchers to identify and differentiate between these two rich musical lineages.

**131.** (A) South India
The Kombu is a traditional C-shaped horn made of brass or copper, primarily used in the folk and temple music of South India, particularly Kerala and Tamil Nadu. It is played in large ensembles, such as the Panchavadyam, to provide a powerful and rhythmic fanfare during festivals and religious processions. The loud and resonant sound of the Kombu is a vital part of the outdoor ritualistic musical traditions that define the southern region.

**132.** (C) Teejan Bai - Bhatiali
Teejan Bai is the most famous exponent of Pandavani, a narrative folk art from Chhattisgarh, not Bhatiali. Bhatiali is a boatman's song from Bengal. Identifying this mismatch is important for accurately associating performers with their respective traditions. Other pairs, such as Bhikhudan Gadhvi with the Gujarati Dayro or Malini Awasthi with Awadhi folk, are correct and reflect the significant contributions of these

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artists to the preservation and promotion of their native regional styles.

**133.** (A) Both A and R are true and R is the correct explanation of A.
The Chimta is a popular and distinctive percussion instrument in Punjabi folk music. It consists of a large set of fire-tongs equipped with small brass jingles along the sides. When the performer strikes the tongs against each other or shakes them, it produces a sharp, rhythmic chink that is a characteristic sound of regional songs and dances. The Chimta's unique construction and sound highlight the inventive use of everyday objects in folk music.

**134.** (C) Statement I is correct but II is incorrect
Ovi is a traditional poetic meter in Marathi, commonly used for folk songs sung by women while performing domestic tasks like grinding grain. These songs are simple and reflective, serving as a medium for women to express their thoughts and feelings during their daily labor. Contrary to the idea of a large ensemble, Ovi is typically performed solo or in small groups without the need for a complex or multi-instrumental musical arrangement.

**135.** (B) Persian and Central Asian cultural interactions
The development of Sufiana Kalam in Kashmiri folk music was heavily influenced by the cultural interactions between the region and the Persian and Central Asian worlds. This exchange brought new musical instruments, poetic forms, and spiritual philosophies that blended with local traditions. As a result, Sufiana Kalam emerged as a sophisticated and unique genre that reflects the syncretic history of Kashmir, combining Indian rhythmic structures with Persian-inspired melodic and lyrical elements.

**136.** (A) A gathering for folktales and folk songs
In Gujarati folk culture, a Dayro is a traditional gathering where people come together to listen to folktales, heroic ballads, and regional songs. It is a major social and cultural event that serves to preserve the oral history and literature of the community. Performers in a Dayro are skilled in both narration and singing, creating an engaging experience that strengthens the bond between the audience and their shared heritage through the power of music and story.

**137.** (B) They describe women fetching water in Rajasthan.
Panihari songs are a popular genre of folk music from Rajasthan that focus on the daily activity of women fetching water from distant wells. The lyrics often describe the journey, the beauty of the women, and their social interactions. These songs are an important part of the region's cultural expression, reflecting the vital role of water and the resilience of women in the desert environment through evocative and rhythmic regional melodies.

**138.** (A) P-3, Q-1, R-2, S-4
Regional instruments are the hallmark of India's diverse folk traditions. The Kamaicha is iconic to Rajasthan, the Ektara is central to the Bauls of Bengal, and the Edakka is a ritual drum from Kerala. The Khol is a terracotta drum widely used in the devotional music of both West Bengal and Assam. Matching these correctly illustrates how specific sounds and manufacturing techniques are inextricably linked to the geography and culture of each state.

**139.** (B) Alignment with Southeast Asian aesthetics
The prevalence of pentatonic scales in Bihu and other folk music of Assam suggests a deep cultural alignment with Southeast Asian aesthetics. This reflects the region's geographical position and the historical migrations that have shaped its heritage. The use of these scales creates a distinct melodic character that is shared with various neighboring cultures, highlighting the role of folk music as a bridge between the Indian subcontinent and the broader Asian musical landscape.

**140.** (C) Tarpa
Avanaddha Vadya, or percussion instruments, include drums like the Dhol, Halgi, and Chenda, which are essential for rhythm in regional folk music. However, the Tarpa is a wind instrument used by the Warli tribe in Maharashtra. It is made from a dried gourd and bamboo, and its sound is produced by blowing air rather than striking a membrane. Distinguishing between these categories is fundamental to correctly identifying the instruments used in various folk traditions.

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**141.** (A) Baked clay
The Ghatam is a unique percussion instrument that originated as a simple folk pot made of specially baked clay. Before its elevation to the status of a major instrument in Carnatic classical music, it was widely used in rural South India for rhythmic accompaniment. The process of crafting a Ghatam involves using specific types of clay and firing techniques to ensure a resonant sound, demonstrating the sophisticated traditional knowledge embedded in folk instrument making.

**142.** (C) It strictly avoids the use of violin or guitar.
Mando is a unique musical form from Goa that represents a fusion of Indian and Western traditions. It is typically sung in Konkani and is characterized by its romantic themes and graceful melodies. Unlike many other folk forms, Mando frequently incorporates Western instruments like the violin and guitar to provide harmonic support and melodic accompaniment. Therefore, the assertion that it avoids these instruments is incorrect, as they are actually integral to its distinctive syncretic sound.

**143.** (A) 1, 2, 3, 4
Identifying the correct regional origin of folk traditions is essential for understanding Indian cultural geography. Chakri is from Kashmir, Burra Katha from Andhra Pradesh, Bhatiali from Bengal, and Bihu from Assam. These four pairs are correct. However, Lavani is a iconic folk form of Maharashtra, not Gujarat. Therefore, a combination that includes the first four is accurate, highlighting the diverse musical heritage across the different regions of the Indian subcontinent.

**144.** (A) Ritualistic invocation of local deities
Gondhal and Jagran are traditional folk arts and musical forms from Maharashtra that are primarily performed as ritualistic invocations of local deities like Bhavani or Khandoba. These performances involve singing, dancing, and storytelling to honor the gods and seek their blessings during important events like weddings or religious festivals. They serve as a powerful medium for community faith and the preservation of regional spiritual and cultural traditions through music and drama.

**145.** (A) Ravanhattha
The Ravanhattha is an ancient bowed string instrument from Rajasthan that is often considered a precursor to the modern violin. It features a unique construction with a coconut shell resonator and a bow with small bells. The bowing technique and the use of sympathetic strings for resonance share similarities with early stringed instruments that later evolved into the violin family, highlighting the deep historical roots of Indian folk instruments in global musical development.

**146.** (C) Harvesting by farmers
Bhaleri is a traditional folk song style from Maharashtra that is specifically associated with the agricultural activities of farmers. It is sung collectively during the harvest season to celebrate the bounty of the land and to coordinate the physical labor of the community. These songs reflect the close relationship between music and the agricultural cycle, serving as an expression of joy and social bonding in the rural life of the Marathi-speaking regions.

**147.** (A) Keherwa - 8 beats
Keherwa is a highly popular and versatile rhythmic cycle in Indian music, consisting of eight beats. It is widely used in folk music across the country because its simple and symmetrical structure provides a clear and accessible foundation for various songs and dances. Other Talas like Dadra have six beats, and Roopak has seven. Identifying Keherwa as an eight-beat cycle is essential for understanding the rhythmic structural basis of many regional folk performances.

**148.** (B) A pastoral folk song
A spontaneous and unmetered song sung while grazing cattle is a perfect example of a pastoral folk song. These melodies are deeply connected to the natural environment and the daily occupations of the rural people. Unlike formal classical forms like Khayal or Tarana, pastoral songs are flexible and often lack a strict rhythmic structure, reflecting the solitude and the reflective mood of life in the hills or fields.

**149.** (A) Both Statement I and II are correct
The Tumbi is a iconic single-stringed instrument that has played a major role in popularizing Punjabi folk music globally. It is known for its

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high-pitched, resonant sound that provides the melodic and rhythmic hook for many songs. Legendary singers like Alam Lohar were famous for their mastery of the Tumbi and for using the Jugni narrative style, helping to bring the vibrant energy of regional Punjabi music to a much wider audience.

**150.** (A) Merging different cultural traditions
Syncretism in the context of Indian folk music refers to the merging and blending of different cultural, religious, and musical traditions. This process has resulted in unique genres like the Baul music of Bengal, which combines Sufi and Vaishnavite elements, or the Mando of Goa, which fuses Indian and Portuguese influences. Syncretism is a vital force that allows folk traditions to evolve and reflect the complex and diverse history of the communities that create them.

**151.** (A) Manipur
The creation myths and ritualistic stories of the Sanamahi religion are a central theme in the traditional folk music and narratives of Manipur. These songs are performed during sacred ceremonies to honor the deities and preserve the ancient heritage of the Meitei people. The integration of religious mythology into musical expression is a common feature of many Indian folk traditions, where songs serve as an oral repository of the community's spiritual and historical identity.

**152.** (B) It is historically associated with snake charmers.
The Pungi, also known as the Been, is a traditional wind instrument that is historically and culturally associated with snake charmers in India. It consists of a dried gourd and two bamboo pipes, producing a shrill and continuous sound that is believed to mesmerize snakes. This instrument is a significant part of the nomadic and street performance heritage of various regions, highlighting the role of music in specialized and traditional community occupations.

**153.** (A) 1, 2, 3
Rhythmic accompaniment in folk music is primarily provided by percussion instruments, or Avanaddha Vadya. The Dholak, Dhaf, and Madal are all types of drums used across different regions to provide a steady pulse for songs and dances. While the Bansuri is an essential folk instrument, it is a wind instrument used for melody rather than being a primary rhythmic device. Identifying the group of drums is key to understanding the rhythmic foundations of folk.

**154.** (C) Statement I is correct but II is incorrect
The Sonepur Mela in Bihar is a massive event that serves as a major platform for showcasing regional folk music alongside its famous cattle fair. It provides a venue for local artists to perform traditional songs and dances for a large and diverse audience. However, the Mela does not prohibit the use of Bhojpuri folk songs; in fact, these songs are a central part of the cultural atmosphere and regional identity expressed during the fair.

**155.** (C) Bhavai
Odisha has a rich variety of folk music and dance forms, including Rasarkeli, Chaiti Ghoda, and Dalkhai, which are deeply rooted in the state's cultural and agricultural life. However, Bhavai is a traditional folk theatre and music form from Gujarat. Distinguishing between these regional styles is important for accurately mapping the cultural diversity of India and recognizing the unique artistic heritage associated with each state and community.

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**156.** (A) Madhya Pradesh and Rajasthan
The Chikara is a traditional bowed string instrument used by folk musicians across Madhya Pradesh and Rajasthan. It features a unique construction with a parchment-covered resonator and is used to accompany a wide range of regional songs and dances. The Chikara is an essential part of the musical heritage of these central and western states, providing a rich and evocative melodic background that reflects the diverse cultural landscape of the rural heartland.

**157.** (C) It marks the beginning of the monsoon season.
Lohri is a major winter festival in North India that celebrates the winter solstice and the harvest. It involves community singing and dancing around a bonfire, with traditional songs praising figures like Dulla Bhatti. However, it does not mark the beginning of the monsoon season; instead, it occurs in January and marks the end of the peak

winter. Correctly identifying the seasonal context of Lohri is crucial for understanding its role in the agricultural calendar.

**158.** (A) Both A and R are true and R is the correct explanation of A.
The antiphonal or call-and-response style is a fundamental feature of many Indian folk traditions. This singing method involves a leader singing a line which is then repeated or answered by the group, facilitating communal participation and social bonding. This style makes the music accessible and engaging for all members of the community, allowing them to participate in the celebration of harvests, rituals, and other social events through a shared musical experience.

**159.** (A) Messages sent via migratory birds
Kurjan is a traditional folk song from Rajasthan that centers on the theme of messages sent through migratory birds, specifically the crane. These songs express the emotions of longing and separation, as women ask the birds to carry news to their distant husbands or loved ones. The use of natural imagery like birds to convey human feelings is a common and evocative poetic device in regional folk music, reflecting the community's environmental connection.

**160.** (A) Kafi
Raga Kafi provides the basic melodic framework for many Holi folk songs in Uttar Pradesh, particularly the vibrant Hori songs of the Braj region. The scale of Kafi is versatile and expressive, making it ideal for the joyous and festive atmosphere of the spring celebrations. This connection between the classical Raga and regional folk melodies highlights how sophisticated musical structures have been integrated into the community's traditional expressions of seasonal and cultural joy.

**161.** (A) Kerala
Vanchipattu, which literally means 'boat song', is a traditional musical form from Kerala that is inextricably linked to the state's riverine culture. These songs are famously sung during the Nehru Trophy Boat Race and other similar events to synchronize the movements of the rowers. The rhythmic pulse and spirited melodies of Vanchipattu reflect the energy and community spirit of the water-based traditions that define the coastal and backwater regions of the state.

**162.** (A) Bhatiali - Bengali
Folk music is deeply rooted in the local languages and dialects of its respective regions. Bhatiali is the traditional boatman's song of Bengal, sung in the Bengali language. Other pairs like Powada with Punjabi or Lavani with Assamese are incorrect, as those forms are native to Maharashtra and have their own distinct linguistic associations. Identifying the correct language is essential for understanding the poetic and cultural context of regional folk traditions in India.

**163.** (C) P-1, Q-2, R-3, S-4
Classifying instruments by their playing mechanism is key to understanding the diversity of sound in folk music. Khartal is played by clashing, Ravanhattha by bowing strings, Algoza by blowing through pipes, and the Dhol by striking with hands or sticks. Matching these mechanisms with their respective instruments highlights the inventive ways in which regional communities have developed various techniques to create music using natural materials and traditional craftsmanship across the country.

**164.** (A) Both Statement I and II are correct
The rhythmic systems, or Talas, in folk music are generally simpler and more symmetrical than the complex structures found in classical music. Folk rhythms often emerge organically from natural, cyclical physical actions like walking, grinding grain, or rowing, which provide a steady and accessible pulse. This simplicity allows the entire community to participate in the music, making rhythm a functional and unifying element of regional social, ritualistic, and occupational life in India.

**165.** (A) Seeking 'inner being' through mystic songs
Baul singers are wandering mystic minstrels from Bengal who travel from village to village to share their philosophical songs. Their journey is a spiritual quest to seek the 'Moner Manush' or the 'inner being' within the human heart. Through their music, they reject orthodox religious and social structures and promote a path of love and self-realization. This nomadic lifestyle is an essential part of their identity as seekers of spiritual truth through folk expression.

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**166.** (A) Celebrating child birth and family blessings
Sohar songs are a vital part of the oral tradition in Bihar and Uttar Pradesh, where they are sung to celebrate the birth of a child. The lyrics focus on blessing the newborn, the joy of the parents, and the overall prosperity of the family. These songs are traditionally performed by women, serving as a medium for social bonding and the expression of domestic happiness during one of life's most significant milestones in rural communities.

**167.** (B) It is a lively folk dance of women in Punjab accompanied by 'Bolis' (couplets).
Giddha is a vibrant and celebratory folk dance performed by women in Punjab, often during festive occasions like Teeyan or weddings. It is characterized by its energetic movements, synchronized clapping, and the singing of 'Bolis' or short poetic couplets. Giddha provides a platform for women to express their joys, sorrows, and social observations in a rhythmic and communal setting, making it a powerful and essential part of the region's cultural and gendered identity.

**168.** (A) 1, 2, 3, 4
Harvest festivals are major occasions for folk music across India. Bihu in Assam, Baisakhi in Punjab, Pongal in Tamil Nadu, and Onam in Kerala are all inextricably linked with traditional songs and dances that celebrate the bounty of the land. While Navratri is a major festival in Maharashtra and Gujarat, it is primarily a religious and social celebration rather than being specifically categorized as a primary harvest festival like the others listed in the first four options.

**169.** (A) Short expressive couplets sung during dance
In Punjabi folk music, particularly during dances like Giddha and Bhangra, a 'Boli' is a short, expressive poetic couplet. These couplets are sung by the performers to describe various aspects of social life, romance, or humor. Bolis provide the lyrical and thematic content for the dance, allowing the performers to communicate with each other and the audience through a series of rhythmic and engaging musical verses that reflect the region's oral tradition.

**170.** (A) Bhungal
The Bhungal is a traditional wind instrument, or Sushira Vadya, that is prominently used in the folk music and theatre of Gujarat, particularly in Bhavai performances. It is a long, straight trumpet-like instrument that produces a powerful and resonant sound. The Bhungal is used to announce the beginning of a performance and to provide dramatic fanfares, highlighting the role of wind instruments in the outdoor and energetic folk traditions of the western region.

**171.** (A) Odisha
Chaiti Ghoda is a popular folk dance-drama from Odisha that involves a performer wearing a dummy horse made of bamboo and cloth. It is traditionally performed by the fishing community during the Hindu month of Chaitra to honor their deity. The performance is accompanied by rhythmic music and songs, creating a unique and spectacular cultural expression that blends dance, drama, and music to celebrate the community's heritage and religious beliefs in the coastal state.

**172.** (D) It is a percussion instrument made of brass.
The Sindhi Sarangi is a sophisticated bowed string instrument deeply associated with the Langa community of professional folk musicians in Rajasthan. It features a unique construction with sympathetic strings that create a resonant and haunting sound, which is ideal for the melodic and emotional nature of their songs. It is not a percussion instrument made of brass; instead, it is a melodic instrument played with a bow to accompany virtuosic vocal performances.

**173.** (A) Hornbill Festival
The Hornbill Festival is a massive cultural event in Nagaland that serves as a platform for showcasing the diverse folk music, dances, and traditions of the state's various tribes. Named after the revered hornbill bird, the festival aims to preserve and promote the rich heritage of the Naga people. It brings together various communities to celebrate their unique identity through a series of energetic and ritualistic performances, making it a world-famous showcase of North-East Indian culture.

**174.** (C) Statement I is correct but II is incorrect
The Khamaj Thaat is a major melodic framework in Indian music that encompasses many of the scales and intervals found in regional folk tunes

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across the country. Folk music often uses these accessible and expressive melodies to convey a wide range of emotions. However, the assertion that folk music uses 12-tone serialism is incorrect, as that is a modern Western compositional technique that is entirely unrelated to the traditional and organic melodic structures of Indian folk.

**175.** (A) Flexible regional melodies without rigid grammar
In folk music, 'dhun-based' Ragas are regional melodies that share the general characteristics of a Raga but lack the rigid grammar and complex rules of classical music. They are flexible and allow for spontaneous variation by the performer to suit the mood of the lyrics and the context of the performance. This flexibility makes folk music accessible and expressive, reflecting the organic and community-oriented nature of the oral traditions across the diverse Indian cultural landscape.

**176.** (A) Assam
Tokari Geet is a traditional spiritual folk singing tradition from Assam, characterized by the use of the Tokari, a stringed instrument similar to a lute. The songs are often philosophical and devotional, exploring themes of life, death, and spiritual realization. Performed by wandering minstrels, Tokari Geet serves as a powerful medium for the oral transmission of folk wisdom and spiritual values, reflecting the rich and diverse cultural heritage of the Assamese people.

**177.** (A) Banna-Banni - Wedding songs
Understanding the themes of regional folk songs is key to identifying their role in social life. Banna-Banni is a popular genre of wedding songs in North India, focusing on the bride and groom. Other terms like Nirguni relate to the formless divine, and Chaiti to spring songs, rather than the themes listed in the incorrect pairs. Correctly identifying Banna-Banni highlights the importance of music in marking and celebrating major domestic milestones like marriage.

**178.** (A) 1, 2, 3, 4
Narrative ballads are a significant part of Indian folk music, where song is used to deliver complex stories. Pandavani, Burra Katha, Oggu Katha, and Alha are all iconic traditions that focus on storytelling, recounting epics, myths, and heroic legends. These forms use a combination of music, rhythm, and dramatic delivery to engage the community and preserve the oral history and cultural values of their respective regions through a shared narrative and musical experience.

**179.** (A) Maharashtra
The Tarpa is a unique wind instrument made from a dried gourd, bamboo, and palm leaves, used by the Warli and other tribal communities in Maharashtra. It is the centerpiece of the Tarpa dance, where the music provided by the instrument guides the rhythmic movements of the dancers in a large circle. This tradition reflects the close relationship between tribal art, the natural environment, and the community's social and ritualistic life in the Western Indian state.

**180.** (C) Promotion of rigid temple rituals
The Baul philosophy is characterized by its rejection of orthodox religious and social systems, including the rigid rituals of temples and mosques. Bauls believe in seeking the divine within the human body, a concept known as 'Moner Manush'. Their music expresses this mystic search through metaphorical and symbolic language. Therefore, promoting rigid temple rituals is entirely contrary to the Bauls' core beliefs, which prioritize personal spiritual experience and universal love over external religious formalities.

**181.** (A) Drum
Dollu Kunitha is a spectacular drum dance from Karnataka, where the 'Dollu' is a large, decorated double-headed drum. The performers beat the drums in a powerful and rhythmic manner while executing acrobatic and synchronized dance movements. The sound of the Dollu is deep and resonant, providing the driving force for the entire performance. This art form is a significant expression of community strength and cultural heritage among the shepherd communities of the southern state.

**182.** (A) They focus on the formless divine, heavily influenced by saints like Kabir.
Nirguni folk songs are a form of devotional music that focuses on the 'Nirgun' or the formless, attribute-less aspect of the divine. This tradition

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was heavily influenced by mystic saints like Kabir and is popular across North and Central India. The lyrics are philosophical and reflective, exploring the nature of the soul and the pursuit of spiritual truth beyond external rituals or physical forms. Nirguni songs serve as a medium for universal spiritual and moral education.

**183.** (A) Both A and R are true and R is the correct explanation of A.
Many Indian folk songs are functionally classified as 'work songs' because they were specifically developed to be sung during physical labor. These songs help to alleviate the boredom and fatigue of repetitive tasks and facilitate the coordination of movements among a group of workers. By providing a steady rhythmic pulse, work songs integrate music into the daily economic and occupational activities of the community, making labor a shared and more efficient social experience.

**184.** (A) Both Statement I and II are correct
The Halgi and Kadak are traditional percussion instruments that are widely used in the vibrant folk culture of Maharashtra. They are particularly prominent in Tamasha performances, which are a form of regional folk theatre. The energetic and loud rhythms produced by these instruments help to create a lively and engaging atmosphere for the audience, highlighting the important role of percussion in the energetic and outdoor theatrical traditions of the Marathi-speaking people.

**185.** (A) Emotional toll of regional male migration
Bidesia is a renowned folk theatre and musical genre from Bihar that focuses on the profound emotional and social impact of regional male migration. The songs and plays recount the stories of men who leave their rural homes to seek work in the city, leaving behind their wives and families. This theme of separation and the struggle for a better life is a deeply relatable and powerful expression of the socio-economic reality in the Bhojpuri-speaking regions.

**186.** (A) Kalahandi, Odisha
The Ghumura dance and its associated music are a unique and ancient folk tradition from the Kalahandi district of Odisha. The performance is characterized by the use of the Ghumura, a pitcher-shaped drum made of terracotta with a skin-covered opening. The powerful and resonant sound of the drum, combined with energetic movements and narrative songs, makes it a spectacular and culturally significant art form that reflects the martial and ritualistic history of the local communities.

**187.** (C) They are completely devoid of any rhythmic accompaniment.
Rasiya is a popular and energetic folk song genre from the Braj region of Uttar Pradesh, deeply associated with the love stories of Radha and Krishna. It is a central part of the Holi celebrations in Mathura and Vrindavan. Rasiya is traditionally accompanied by large drums called 'Bombs' and other percussion instruments to provide a powerful and festive rhythm. Therefore, describing it as devoid of rhythmic accompaniment is incorrect, as its energy is driven by its strong rhythmic pulse.

**188.** (B) P-2, Q-1, R-4, S-3
Matching folk artists with their specific styles is essential for recognizing their cultural contributions. Teejan Bai is a master of Pandavani, Purna Das is a world-renowned Baul singer, and Anwar Khan is a prominent performer of the Manganiyar tradition in Rajasthan. Bhikhudan Gadhvi is a celebrated artist in the Gujarati Dayro tradition. Correctly identifying these associations highlights the diversity of regional folk expressions and the iconic figures who have brought them to national prominence.

**189.** (A) The temple rituals and Kathakali music of Kerala
Sopanam is a ritualistic and ancient musical style from Kerala that evolved within the sacred environment of the temples. It provides the melodic foundation for traditional arts like Kathakali and Krishnanattam. The name refers to the 'Sopanam' or the steps leading to the sanctum sanctorum, and the music is characterized by its slow, rhythmic, and spiritual quality. Tracing its roots to temple rituals highlights the deep connection between religion, ritual, and musical heritage in the southern state.

**190.** (A) Sushira Vadya
The Kombu is a traditional C-shaped horn from South India, made of brass or copper. Since sound

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is produced by blowing air into the instrument, it is technically classified as a Sushira Vadya, or wind instrument. The Kombu is essential for the powerful and rhythmic fanfares used in temple festivals and large folk ensembles like the Panchavadyam, reflecting the importance of wind instruments in the vibrant outdoor ritualistic music of the southern regions of India.

**191.** (A) Bundelkhand (Madhya Pradesh/UP)
Rai is a traditional folk dance and music genre that is particularly popular among the Bediya community in the Bundelkhand region, which spans parts of Madhya Pradesh and Uttar Pradesh. It is a vibrant and energetic performance that involves singing and dancing, often to the accompaniment of the dholak and nagada. Rai is a significant part of local social and festive occasions, reflecting the unique cultural identity and energetic spirit of the people in this central Indian heartland.

**192.** (A) Wangala - Meghalaya
Mapping festivals to their native states is important for understanding regional culture. Wangala is the most significant festival of the Garo people in Meghalaya, also known as the 'Hundred Drums Festival'. It marks the end of the agricultural year and involves energetic drumming, dancing, and singing to thank the sun god. Other festivals like Bihu, Lohri, and Pongal are associated with different states, making Wangala a unique and iconic celebration of Meghalayan tribal heritage.

**193.** (A) 1, 2, 3, 4
Life-cycle folk songs mark major human milestones such as birth and marriage. Sohar celebrates childbirth, while Ghori, Banna-Banni, and Suhag are all genres of wedding songs performed during various parts of the marriage rituals. These songs serve to bless the individuals and celebrate family transitions. Kajari, however, is a seasonal monsoon song and does not belong to the category of songs specifically tied to the chronological events of the human life cycle.

**194.** (C) Statement I is correct but II is incorrect
The Dotara is a popular folk instrument from Bengal and Assam, typically featuring two to four strings and a skin-covered resonator. It is a plucked instrument, not a bowed one, and is used to provide both melodic lead and rhythmic support for various folk songs. The performer plucks the strings to create a bright and resonant sound that is characteristic of the regional music in eastern India, making it a favorite of Bauls and other minstrels.

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**195.** (A) Local expression of daily emotional reality
Folk music is the voice of the people, and its use of local dialects (Boli) is essential for expressing the daily emotional reality and social life of various communities. Dialects allow for a direct and intimate communication of thoughts, feelings, and regional history that standardized languages may not capture. This linguistic specificity ensures that folk music remains a vibrant and authentic reflection of the cultural and geographical roots of the people who create and perform it.

**196.** (A) Alwar, Rajasthan
The Bhapang is a rare and unique single-stringed percussion instrument primarily associated with the Meo and Yogi communities in the Alwar district of Rajasthan. It is made from a hollowed-out gourd and is played by plucking the string while modulating the tension to produce a distinctive, "whooping" rhythmic sound. The Bhapang is used to accompany narrative songs and social commentary, reflecting the inventive and regional character of folk music in this part of Rajasthan.

**197.** (A) They heavily feature the poetry of Bulleh Shah and Shah Abdul Latif Bhittai.
The Sufi folk traditions of Punjab and Sindh are deeply rooted in the mystical poetry of legendary saints like Bulleh Shah and Shah Abdul Latif Bhittai. Their verses explore themes of divine love, spiritual longing, and social equality. These songs are performed at shrines and during community gatherings, using evocative melodies and traditional instruments to deliver the powerful messages of the Sufi masters, making it a vital and cherished part of the region's spiritual heritage.

**198.** (A) Phad
A Phad is a large, painted scroll from Rajasthan that serves as a visual aid for traditional musical storytelling. Performers called Bhopas use the Phad to narrate the epic tales of regional folk deities like Pabuji or Devnarayan. As they sing

and act out the stories, they point to the relevant scenes on the scroll. This unique combination of music, narrative, and visual art is a spectacular and ancient form of community education and entertainment.

**199.** (C) Statement I is correct but II is incorrect
Kajari is a prominent folk song genre from Uttar Pradesh and Bihar, traditionally sung during the monsoon season. It often describes the joy of the rains and is famously accompanied by the swinging of 'jhoolas' (swings), making it a significant part of the rainy season festivities. However, describing Kajari as a winter harvest song is incorrect, as its thematic and seasonal identity is inextricably linked to the arrival of the monsoon and the greenery it brings.

**200.** (D) Tumbi
Sushira Vadya refers to wind instruments like the Algoza, Pepa, and Tarpa, which produce sound through air. However, the Tumbi is a single-stringed plucked instrument, or Tata Vadya, that is iconic to Punjabi folk music. Distinguishing between the mechanisms of sound production is fundamental to the classification of Indian instruments. The Tumbi provides a high-pitched melodic hook, whereas the other listed instruments are played by blowing, highlighting the diverse sonic textures in folk ensembles.

**201.** (A) Jharkhand, Bengal, and Odisha
Santhali folk music is a vibrant tradition of the Santhal tribe, who primarily inhabit the states of Jharkhand, West Bengal, and Odisha. The music is characterized by the use of traditional drums like the Tamak and Tumdak and is an essential part of their community dances and festivals. This musical heritage reflects the Santhal people's close connection to nature and their social identity, serving as a powerful medium for preserving their unique culture across regional boundaries.

**202.** (C) It is traditionally a slow, melancholic dirge sung at funerals.
Lavani is the most iconic folk music and dance form of Maharashtra, known for its powerful rhythm, rapid tempo, and energetic performance. It is a celebratory and often romantic genre that is a central part of the Tamasha theatre. Therefore, describing Lavani as a slow, melancholic dirge sung at funerals is incorrect, as its identity is fundamentally based on its lively spirit and its ability to engage and entertain a large and enthusiastic audience.

**203.** (A) 1, 2, 4
Indian folk music is characterized by oral transmission, community participation, and spontaneous melodic variations, which allow it to remain a living and flexible part of rural life. Unlike classical music, it does not rely on complex written notation, as its preservation is rooted in practice and imitation within the community. These features make folk music accessible to all and ensure that it reflects the immediate cultural and social reality of the people who create it.

**204.** (A) Baul music of Bengal
The Khamak is a unique and distinctive string instrument that is a hallmark of the Baul music tradition in Bengal. It consists of a small drum-like resonator with one or two strings that are plucked while the performer varies the tension to produce a characteristic "whooping" sound. This rhythmic and melodic versatility makes the Khamak an essential accompaniment for the spiritual and philosophical songs of the wandering Baul minstrels, adding a unique texture to their sound.

**205.** (A) Sindhi Bhairavi
Sindhi Bhairavi is a prominent Raga that is believed to have directly evolved from the folk melodies of the Sindh region. It captures the emotional depth and regional character of the local tunes while being integrated into the sophisticated framework of Indian classical music. This evolution demonstrates the fluid relationship between folk and classical traditions, where simple regional melodies provide the building blocks for the more complex and codified systems of the urban musical heritage.

**206.** (A) Assam and Bengal
Jhumur is a popular folk dance and music tradition performed by the tea garden workers in Assam and West Bengal. These communities, often referred to as 'Tea Tribes', have their own unique culture that blends their ancestral tribal heritage with the local regional influences. Jhumur is an essential part of their social celebrations and festivals, reflecting the joys

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and struggles of their lives through rhythmic drumming, energetic dancing, and songs that mark the seasonal and community cycles.

**207.** (A) Baul - Bengal
Identifying the correct regional origin of folk traditions is fundamental for cultural literacy. Baul is the world-renowned mystic musical tradition of Bengal. Other pairs, such as Bhatiali with Rajasthan or Chakri with Kerala, are incorrect because those forms belong to Bengal and Kashmir, respectively. Kummi is a traditional dance-song from Tamil Nadu, not Punjab. Correctly associating Baul with Bengal highlights the rich spiritual and musical heritage of the eastern state and its unique nomadic minstrels.

**208.** (A) Both A and R are true and R is the correct explanation of A.
The inclusion of instruments like the Ghatam and Morchang in Rajasthani folk music, despite their fame in South Indian Carnatic traditions, highlights the historical exchange of musical concepts across India. Folk and classical streams have always shared and adapted each other's instruments and rhythmic structures. This fluid interaction demonstrates the interconnectedness of Indian musical heritage, where regional folk practices and sophisticated classical systems mutually influence and enrich one another through cross-cultural encounters.

**209.** (B) Dadra
A six-beat cycle with an accent on the first beat and a lighter stroke on the fourth is characteristic of the Dadra Tala. This rhythmic structure is highly popular in Indian folk music because its lively and symmetrical nature provides an ideal foundation for various regional songs and dances. Other Talas like Teental (16 beats) or Jhaptal (10 beats) have different beat counts. Identifying Dadra as the basis for these folk tunes highlights the rhythmic simplicity and energy of communal music.

**210.** (C) Baul singers
The Kenduli Mela in Birbhum, West Bengal, is a massive and famous cultural event that serves as the largest congregation of Baul singers. Throughout the festival, these mystic minstrels gather to perform their spiritual and philosophical songs, creating a unique and soul-stirring atmosphere. The Mela is a vital venue for the preservation and celebration of the Baul tradition, allowing performers and seekers to connect and share their rich heritage through the power of folk music.

**211.** (A) Telangana
Oggu Katha is a traditional and highly popular musical storytelling art from Telangana. It involves a group of performers who narrate and sing tales praising Hindu deities, particularly Lord Shiva and Mallanna, using instruments like the Oggu drum and jingles. This form of folk theatre serves both religious and social functions, delivering spiritual messages and historical legends to the community through a series of energetic and rhythmic performances that are central to the regional culture.

**212.** (A) It originated as an agricultural dance celebrating the Vaisakhi harvest.
Bhangra is a world-famous folk dance and music tradition that originated in Punjab as a celebration of the Vaisakhi harvest. It was traditionally performed by male farmers to express their joy and gratitude for the successful agricultural season. Characterized by powerful drumming on the dhol and vigorous movements, Bhangra has evolved into a global symbol of Punjabi energy and cultural pride. It remains a vibrant expression of the community's connection to the land and its seasonal cycles.

**213.** (C) P-3, Q-4, R-1, S-2
Regional instruments are key to the sonic identity of Indian states. The Mashak is used in Rajasthan and Uttarakhand, the Algoza is iconic to Punjab, and the Pepa is essential for the Assamese Bihu. The Chenda is a powerful cylindrical drum from Kerala. Correctly matching these instruments with their regions highlights the diverse ways in which local communities use traditional craftsmanship and materials to create music that reflects their unique geographical and cultural environments across the country.

**214.** (C) Statement I is correct but II is incorrect
Maand is a sophisticated and highly refined folk singing style from Rajasthan, often described as semi-classical due to its complex melodic structure and technical requirements. It is a cherished part of the region's royal and popular

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musical heritage. However, Maand is so distinctive that it has its own eponymous Raga, Raga Maand, rather than being primarily based on Raga Malkauns. This distinction highlights the unique melodic character that Maand brings to the broader spectrum of Indian music.

**215.** (A) Intervallic structure supports mixed emotions
Ragas like Pilu and Kafi are prevalent in folk music because their intervallic structures are highly flexible and capable of expressing a wide range of emotions, from joy to melancholy. This versatility makes them ideal melodic frameworks for regional songs that deal with the diverse experiences of daily life. Folk musicians naturally adopt these scales as they provide an accessible yet evocative basis for spontaneous expression, highlighting the organic and emotional nature of the Indian oral traditions.

**216.** (A) Haryana
The Surajkund International Crafts Mela is a world-renowned annual event held in the state of Haryana. It serves as a major platform for showcasing the diverse folk music, crafts, and cultural traditions of India and other participating nations. The Mela provides a vibrant venue for regional artists to perform and for the public to experience the rich variety of traditional heritage in a celebratory and educational setting, making it a significant celebration of global and Indian folk arts.

**217.** (D) It is a traditional boat song of Kerala.
Pandavani is a celebrated folk narrative art from Chhattisgarh that recounts the stories of the Pandavas from the Mahabharata. It involves a lead performer who uses a Tambura as a prop and has two distinct styles: Vedamati and Kapalik. Therefore, describing it as a boat song from Kerala is incorrect, as that description applies to Vanchipattu. Distinguishing between these regional forms is crucial for understanding the diverse geographical and thematic roots of traditional musical storytelling in India.

**218.** (A) 1, 2, 3, 4, 5
Eastern India, including Bengal, Odisha, Assam, and Bihar, has a rich and diverse variety of folk traditions. Baul and Bhatiali are iconic to Bengal, Bidesia belongs to Bihar, Bihu is the heart of Assamese culture, and Dalkhai is a prominent folk form from Odisha. These genres reflect the unique linguistic and social history of each state, and together they represent the vibrant and multi-faceted musical heritage of the eastern regions of the Indian subcontinent.

**219.** (A) Two playing heads of significantly different sizes
The Khol is a traditional terracotta drum essential to the devotional folk music of Bengal and Assam. It features a unique design with two playing heads of significantly different sizes, each producing a different tone. The smaller head provides a high-pitched, sharp sound, while the larger head produces a deep resonance. This contrast allows the Khol to provide a complex and textured rhythmic accompaniment for Kirtans and other spiritual songs, reflecting the sophisticated craftsmanship of folk instruments.

**220.** (D) Raga Bhairavi (often mixed/dhun)
Chaiti folk songs from Uttar Pradesh are intimately associated with Raga Bhairavi, often used in a 'mixed' or 'dhun' form. The emotional depth and versatility of Bhairavi's scale perfectly complement the romantic and devotional themes of Chaiti, which is sung during the spring season. This connection between the classical Raga and the regional folk melody highlights how sophisticated musical frameworks are integrated into the community's seasonal celebrations, providing an evocative and cherished sound for the Gangetic plains.

**221.** (A) Chhattisgarh
Suwa Geet, or the 'Parrot Dance' song, is a traditional folk tradition performed by women in Chhattisgarh during the Diwali season. The dancers move in a circle around a basket containing a wooden parrot, which represents the deity. The songs and movements are a symbolic expression of the community's faith and social life. Suwa Geet is a significant part of the regional cultural heritage, reflecting the unique tribal and rural traditions of the central Indian state through music.

**222.** (A) Anwar Khan - Kamaicha / Vocals
Identifying the correct association between performers and their instruments is vital for understanding folk traditions. Anwar Khan is a world-renowned Manganiyar musician from

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Rajasthan, famous for his virtuosic vocals and his work with instruments like the Kamaicha. Other pairs, like Purna Das with the Shehnai or Teejan Bai with the Sitar, are incorrect as those artists are famous for Baul singing and Pandavani storytelling, respectively. Correctly identifying Anwar Khan highlights the specific expertise of the desert musicians.

**223.** (A) Musical bow-storytelling
Villu Pattu is a unique and ancient folk tradition from Tamil Nadu that is most accurately classified as musical bow-storytelling. The primary instrument is a large, decorated bow that is struck to provide a rhythmic accompaniment for the narration of mythological and social tales. This form of community performance combines music, rhythm, and storytelling to deliver important cultural and historical messages, making it a powerful and engaging medium of oral tradition in the southern region of India.

**224.** (C) Statement I is correct but II is incorrect
The Manjira is a pair of small hand cymbals widely used in Indian folk and devotional music for rhythmic accompaniment. It is an idiophone, or Ghana Vadya, as sound is produced by the instrument's body being struck together. Therefore, the assertion that it is an Avanaddha Vadya, which refers to membrane drums, is incorrect. The Manjira provides a bright, jingling rhythm that is essential for maintaining the tempo and festive energy of various regional songs and dances.

**225.** (C) Kajari
Life-cycle folk songs are specifically tied to human milestones. Banna-Banni and Ghori are genres of wedding songs, while Sohar celebrates the birth of a child. These forms serve to mark and celebrate the chronological transitions of a person's life. Kajari, however, is a seasonal monsoon song that focuses on the arrival of the rains and the emotions associated with the season, rather than being a ritualistic song linked to a specific human life-cycle event.

**226.** (A) Dotara
Bhawaiya is a popular folk music form from North Bengal and parts of Assam, and it is primarily accompanied by the Dotara. The Dotara is a plucked string instrument that provides both the melodic lead and the rhythmic foundation for the soulful and emotive songs. Its resonant and bright sound is essential for capturing the unique character of Bhawaiya, which often explores themes of love and longing within the cultural and geographical context of the eastern riverine plains.

**227.** (A) They are sung while the bridegroom rides a mare to the wedding.
Ghori is a traditional genre of folk songs in North India, specifically sung during the wedding rituals as the bridegroom rides a mare in the marriage procession. These songs celebrate the groom's journey and the joyous nature of the union. Performed by the women of the family, Ghori songs are an integral part of the marriage ceremonies, highlighting the role of music in marking social transitions and celebrating family milestones through the vibrant oral traditions of the region.

**228.** (A) 1, 2, 3, 4
The Langa and Manganiyar traditions of Rajasthan utilize a diverse range of traditional instruments. The Kamaicha and Sindhi Sarangi are their primary bowed melodic instruments, while the Khartal provides sharp rhythmic accentuation. The Morchang, or Jew's harp, adds a unique twanging rhythmic drone to the ensemble. Together, these instruments create the complex and evocative sound that characterizes the professional folk music of the Thar Desert, reflecting the rich instrumental heritage of these western Indian communities.

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**229.** (A) The ancient ring dances of Punjab
Giddha is a vibrant and celebratory folk dance and music tradition of women in Punjab, and its roots can be traced back to ancient ring dances. This circular formation and synchronized movement have been a part of the regional culture for centuries, evolving into the modern Giddha performed today. The dance and its accompanying songs provide a powerful platform for community expression, reflecting the historical and social continuity of the Punjabi people's festive and ritualistic life through generations.

**230.** (A) Chakri has instruments; Rouf is dance song
In Kashmiri folk music, Chakri and Rouf are two distinct forms with different characteristics. Chakri is primarily a group singing genre that features instrumental accompaniment from the Sarangi, Rabab, and other traditional instruments. Rouf, on the other hand, is a traditional dance performed by women, where the music is provided by the rhythmic and synchronized singing of the dancers themselves. This distinction highlights the diverse ways in which song and movement are integrated into the regional culture of Kashmir.

**231.** (B) Lullaby
A Lori is a traditional Indian lullaby, a gentle and soothing song sung to help a child fall asleep. These songs are an essential part of the domestic oral tradition across all regions and languages of India. Loris often feature simple, repetitive melodies and affectionate lyrics, serving as a medium for emotional bonding between the caregiver and the child. They reflect the universal role of music in the daily life and early development of children within the family.

**232.** (D) Dholak - Exclusively Kerala
Identifying the correct regional associations for folk instruments is essential. The Tumbi belongs to Punjab, the Kamaicha to Rajasthan, and the Khol to Bengal. However, the Dholak is a versatile and widely used barrel drum found across almost all regions of North and Central India, not exclusively Kerala. Attributing the dholak solely to the southern state is an incorrect geographical restriction, as it is a fundamental part of the rhythmic heritage of much of the Indian subcontinent.

**233.** (A) Both A and R are true and R is the correct explanation of A.
Folk festivals like Bihu and Pongal are inextricably linked with musical performances because they celebrate the agricultural harvest, which is a vital part of community life. Music is the traditional medium through which these communities express their joy, gratitude, and social unity during the harvest season. The songs and dances are not just entertainment but are ritualistic and functional parts of the festival, reflecting the deep connection between the land, the people, and their cultural expressions.

**234.** (A) Both Statement I and II are correct
Alha is a prominent folk ballad tradition from Bundelkhand that recounts the heroic exploits of the legendary warrior brothers Alha and Udal. These energetic and rhythmic songs are traditionally performed during the monsoon season, providing a powerful medium for chronicling regional history and martial valor. The performance of Alha during the rains is a significant cultural practice, reflecting the historical and seasonal identity of the Central Indian heartland through its vigorous and inspiring oral narrative tradition.

**235.** (A) Dhol
The dhol is a large, double-headed drum that is the most critical rhythmic instrument in Bhangra music. Its powerful and energetic beats provide the foundation for the dance and are essential for signaling tempo changes and rhythmic shifts. The sound of the dhol is iconic to Punjabi culture, and its role in Bhangra highlights the importance of percussion in creating the high-energy and celebratory atmosphere that characterizes the regional music and festivals of the North Indian state.

**236.** (A) Love, romance, and political resistance
Mando is a unique musical genre from Goa that explores a range of themes, including love, romance, and historical social or political resistance. As a syncretic form that blends Indian and Western influences, Mando's lyrics are typically in Konkani and reflect the complex cultural history of the region. The graceful melodies and expressive themes make Mando a significant part of Goan heritage, serving as a medium for both personal emotional expression and the preservation of communal and historical memory.

**237.** (A) They employ metaphors related to rivers, birds, and the 'unknown bird'.
Baul lyrics are characterized by their deep spiritual and philosophical content, often expressed through metaphorical and symbolic language. They frequently use imagery related to nature, such as rivers, birds, and the famous 'unknown bird' (Achin Pakhi), to represent the human soul and its quest for the divine. This symbolic approach allows the Bauls to communicate complex mystic ideas through

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simple and relatable folk poetry, reflecting their unique and world-renowned spiritual heritage from the Bengal region.

**238.** (A) P-3, Q-1, R-4, S-2
Thematic associations define the diverse genres of Indian folk music. Vanchipattu is a boat race song from Kerala, while Panihari focuses on the journey of fetching water in Rajasthan. Bhaleri is a traditional harvest song from Maharashtra, and Sohar is sung to celebrate childbirth in the northern plains. Matching these forms with their specific contexts illustrates how regional music serves to mark and celebrate various seasonal, occupational, and life-cycle events across different Indian communities.

**239.** (A) Onset of monsoon in Gangetic plains
Kajari songs from Uttar Pradesh and Bihar often mention the 'Purvaiya', which refers to the easterly winds that herald the onset of the monsoon in the Gangetic plains. This connection between the lyrics and the local weather patterns highlights the deep relationship between folk music and the natural environment. Kajari serves as a celebratory expression of the rainy season, reflecting the community's dependence on the monsoon for agriculture and its emotional response to the changing seasons.

**240.** (A) Edakka
The Edakka is a highly sophisticated and sacred pressure drum that is central to the Sopanam style of temple singing in Kerala. It is unique because the performer can modulate the pitch while playing, allowing it to provide a melodic accompaniment that mimics the human voice. The Edakka's resonant and versatile sound is essential for the ritualistic and spiritual atmosphere of the temple arts, highlighting the sophisticated traditional knowledge embedded in the musical heritage of the southern state.

**241.** (A) Marathi
Abhang is a form of devotional poetry and music that is native to Maharashtra and is predominantly sung in the Marathi language. These songs are dedicated to Lord Vitthala and were composed by famous Varkari saints like Tukaram and Namdev. Abhangs are characterized by their simple yet profound spiritual messages and are sung collectively during pilgrimages and religious gatherings, making them a cornerstone of the regional cultural and spiritual identity in the Marathi-speaking regions.

**242.** (A) It is a massive drum that requires two people to carry.
The Gogona is a traditional jaw harp from Assam, made from a small piece of bamboo, not a massive drum. It is a light and portable instrument that the player holds against their teeth and plucks to create a unique twanging rhythm. Used primarily by women during the Bihu festival, the Gogona is an essential part of the energetic and seasonal musical traditions of the state, reflecting the inventive use of natural materials in the creation of regional folk instruments.

**243.** (A) 1, 2, 3, 4, 5
North India, spanning Punjab, UP, and Bihar, shares a rich variety of folk genres. Jugni is a popular Punjabi narrative device, while Birha, Chaiti, Kajari, and Sohar are iconic singing traditions from the Bhojpuri and Awadhi regions. These forms represent the seasonal, social, and life-cycle themes that are central to the cultural life of the northern plains. Together, they illustrate the vibrant and interconnected musical heritage that defines the oral traditions of this diverse and populous region.

**244.** (A) Both Statement I and II are correct
The Ravanhattha is an ancient bowed instrument played by the Bhopa community in Rajasthan, who are traditional priest-performers. They use the instrument to accompany their singing of heroic epics, most notably the tale of the folk deity Pabuji. The performance often takes place in front of a painted scroll called a Phad, creating a spectacular and unique combination of music, narrative, and visual art that is a vital part of the regional cultural and religious heritage of Rajasthan.

**245.** (A) Providing harmonic baseline and pulse
The primary purpose of a drone instrument in folk music, such as the Ektara or a sustained note on a wind instrument, is to provide a constant harmonic baseline and a steady pulse. This allows the lead singer or instrumentalist to ground their melody and maintains the overall tonality of the performance. The drone serves as a structural foundation, creating an atmospheric depth and

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helping both the performer and the audience to stay connected to the core melodic framework of the tradition.

**246.** (A) Gujarat
Bhavai is a traditional folk theatre and music form native to Gujarat, characterized by its energetic performances and social commentary. It involves robust singing, rhythmic dancing, and dramatic dialogues, often accompanied by the bhungal and other traditional instruments. Bhavai is traditionally performed in open spaces and serves as a medium for both entertainment and community reflection, making it a significant and vibrant part of the regional cultural identity and oral history of the Gujarati-speaking people.

**247.** (A) It emerged spontaneously from the socio-cultural and occupational lives of the masses.
The origin of Indian folk music is organic and spontaneous, emerging from the daily socio-cultural, ritualistic, and occupational activities of the masses. It was not formally planned but developed naturally as a way for communities to express their experiences, celebrate festivals, and document their history through the oral tradition. This grassroots evolution ensures that folk music remains a direct and authentic reflection of the people's life, values, and environmental reality across the diverse regions of the subcontinent.

**248.** (A) Rasiya or Fagua (Hori)
In Uttar Pradesh, the spring season leading up to Holi is traditionally celebrated with genres like Rasiya or Fagua (also known as Hori). These songs are vibrant and joyful, often focusing on the playful interactions between Radha and Krishna and the festive spirit of the spring harvest. Performed with energetic rhythms and community participation, Rasiya and Hori are essential musical components of the regional celebrations, reflecting the cultural and seasonal joy of the Gangetic heartland during the springtime.

**249.** (A) Both Statement I and II are correct
The rhythmic systems, or Talas, in folk music are often named differently from their classical counterparts, even when they have similar beat counts. For example, a six-beat cycle is frequently called 'Khemta' in a folk context, while it corresponds to 'Dadra' in the classical system. This distinct terminology highlights the independent development of regional folk practices and their role in providing a simple, accessible rhythmic framework for communal music and dance that is rooted in the community's own cultural language.

**250.** (A) Archiving and promoting regional artists
The effective preservation of Indian folk music in the modern era is best achieved through the systematic archiving of traditional performances and the active promotion of regional artists. This approach ensures that the diverse oral traditions are documented and that the musicians receive the recognition and support necessary to continue their work. By valuing and showcasing the authentic voices of various communities, society can help maintain the vibrancy and continuity of the country's rich and multi-faceted musical heritage.

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**251.** (B) To systematically trace the historical origin of Indian folk music
The research consortium initiated an academic inquiry specifically designed to investigate the historical foundations of Indian folk music. This project aimed to create a systematic methodology for tracing origins that are frequently obscured by a lack of written records. By focusing on these initial phases, the study provided a framework for understanding subsequent evolutionary shifts within musical traditions.

**252.** (A) The lack of written historical records mapping its evolution
Researchers encountered significant difficulties when attempting to map musical developments due to the scarcity of documented evidence. Folk traditions often rely on oral transmission rather than written manuscripts, creating barriers for historians trying to identify specific evolutionary stages. This absence of formal documentation required researchers to develop new multidimensional models to categorize foundational musical roots and chronological timelines.

**253.** (C) Based on their foundational roots and evolutionary timelines
The proposed framework focuses on the underlying origins and the chronological development of musical traditions. Rather than

grouping folk music solely by geographical regions, this multidimensional model prioritizes the historical trajectory and core elements that define a song's growth. This academic approach ensures that the classification reflects both the age and the specific evolution phases of various musical expressions.

**254.** (D) Understanding the historical origin of the music
Identifying the initial beginnings of a folk tradition serves as the essential basis for accurately mapping its later changes. The research emphasizes that without a clear grasp of the origin, tracking the subsequent phases of musical evolution becomes impossible. This foundational knowledge allows scholars to build a robust classification system that accounts for both chronological timelines and the broader contextual developments.

**255.** (C) The establishment of a standardized academic taxonomy
The academic inquiry successfully resulted in a formalized system for the classification of Indian folk song and music. By isolating historical origins and analyzing evolutionary phases, the consortium created a foundational text that provides theoretical rigor for future scholars. This outcome ensures that folk traditions are systematically categorized based on their foundational roots rather than being limited to simple geographical descriptions.

**256.** (B) To systematically document the characteristics of folk music
The cultural university performed a field study to record the specific attributes that define various rural musical traditions. This project used a case-oriented approach to identify functional and structural traits that distinguish folk music from more structured forms. Documentation serves to create a formal repository for musicologists, ensuring that inherent musical expressions are preserved and analyzed within an academic context.

**257.** (D) Because the traits are deeply embedded in community practices
Traditional musical attributes are inextricably linked to the daily lives and cultural rituals of local communities. Since these characteristics dictate how music is performed and transmitted, researchers must use specialized observation to capture their essence accurately. Standardized methodologies often fail to identify these nuances, making a context-sensitive approach essential for identifying how communal habits shape native musical expressions and dynamics.

**258.** (A) An evaluative matrix
During the project, researchers developed a specialized tool to measure and analyze the various traits observed during live folk performances. This matrix allowed the academic team to quantify diverse musical characteristics and observe how they interact within a communal setting. By using this formal instrument, the university was able to bypass external influences and focus strictly on the native attributes of music.

**259.** (C) They are adaptive to communal context
Folk traditions are characterized by their ability to change and adjust according to the needs and environments of the local communities. The study concluded that these musical traits are not fixed or rigid but possess adaptive properties that respond to communal dynamics. Understanding this fluidity is essential for musicologists seeking to create a standardized framework for analyzing evolving rural musical traditions.

**260.** (A) External influences
The ethnographic field study concentrated exclusively on the inherent structural and functional attributes native to rural musical expressions. By ignoring outside factors and focusing on internal community practices, the researchers were able to document authentic folk characteristics. This narrow academic focus allowed for the formalization of folk music studies without the distraction of modern commercial trends or non-native musical structures.

**261.** (D) The systematic documentation of regional musical diversity
The National Archive of Cultural Studies commissioned this study to fill a significant void in the formal recording of various regional musical styles. By investigating music, instruments, and performers across different zones, the project aimed to create a holistic repository of cultural knowledge. Addressing this gap ensures that

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unique regional traditions are preserved and accessible for future comparative analysis and research.

**262.** (B) By recording performances in distinct zones
To gather authentic data, the research team traveled to multiple regions to capture live musical expressions in their natural environments. This methodology allowed for the documentation of diverse regional styles and performance techniques that might otherwise be lost. Recording these sessions provided a rich source of primary material for the archive, supporting the development of a comprehensive and comparative analytical framework.

**263.** (C) Physical and acoustic properties
The cataloging of folk instruments involved a deep examination of their construction, tuning mechanisms, and sound quality. By focusing on these physical artifacts, researchers were able to provide a technical foundation for the study of regional music. This acoustic analysis is essential for understanding how the design of an instrument influences the specific melodies and rhythms found in various folk traditions.

**264.** (D) The experiential knowledge of the performers
A complete understanding of folk music requires integrating technical acoustic data with the practical insights and cultural background of those who play the music. Researchers noted that the status and techniques of regional artists provide necessary context for the instruments they use. This linkage between physical tools and human expertise is vital for creating a holistic repository of cultural and musical studies.

**265.** (A) A comparative analytical framework for scholars
The integration of music, instruments, and performers into a single repository allowed for the creation of a sophisticated system for academic inquiry. This framework enables researchers to compare how different regions maintain their traditions amidst modern changes. By providing these analytical tools, the study ensures that future musicologists can systematically evaluate the unique ways that performers utilize their traditional cultural assets.

**266.** (B) That folk traditions lack structured frameworks
The research team challenged the common belief that indigenous musical traditions are unstructured or informal. By systematically analyzing audio samples, they proved that folk music possesses complex melodic and rhythmic systems comparable to other established forms. This finding refutes the idea of folk traditions being musically simplistic and establishes a more rigorous academic foundation for the study of regional musical architecture.

**267.** (B) Structural logic and rhythmic cycles
The case study demonstrated that the musical elements found in folk traditions operate according to precise principles. Ragas and Talas in this context exhibit a distinct internal logic and follow specific rhythmic patterns that are consistently applied. This evidence of structured application confirms that these indigenous traditions are built upon a foundational architecture that is both complex and academically significant.

**268.** (A) A new notation system
Scholars created a specialized method for documenting musical elements to accurately represent the nuances of folk traditions. This system was necessary because standard notation often fails to capture the unique subdivisions and microtonal variations found in indigenous music. By implementing this innovation, the research team provided a more precise academic representation of the melodic and rhythmic structures used by performers.

**269.** (C) The subtle microtonal variations
The newly developed notation system was specifically designed to capture the fine pitch nuances found within folk melodic structures. These microtonal variations are essential features of regional music that traditional western notation often overlooks. By transcribing these details, the researchers provided empirical evidence of the sophisticated and structured melodic applications that define the foundational architecture of various Indian folk traditions.

**270.** (D) The foundational architecture
The symposium concluded that the specific melodic and rhythmic structures utilized in folk traditions serve as the essential structural basis

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for the music. These elements are not merely decorative but provide the core framework that supports the entire tradition. Documenting these components enriched the academic syllabus by proving that folk music is built upon a highly organized and rigorous musical system.

**271.** (C) Analyze roles in cultural transmission
The sociological study aimed to understand how community events serve as primary domains for passing down musical traditions. By observing these gatherings, researchers evaluated their function as organized platforms for artistic expression and community building. This analysis helps define the structural role of festivals in sustaining the cultural ecosystem and ensuring the continued preservation of regional folk music across generations.

**272.** (B) Structured institutions
Rather than being seen as simple parties, the research identified these festivals as organized systems that regulate communal life and musical activities. These events dictate performance schedules and seasonal cycles, providing a formal framework for artistic expression. Recognizing them as institutions highlights their importance in maintaining the stability and continuity of regional musical practices within a complex and modernizing society.

**273.** (D) Regional preservation levels
The frequency and scale of communal gatherings were found to be directly linked to how well local musical traditions are maintained. Regions with more active and large-scale festivals tended to have higher levels of artistic preservation. This correlation emphasizes the necessity of these events as primary environments for sustaining cultural knowledge and ensuring that regional folk music traditions remain vibrant.

**274.** (A) Statistical modeling
The academic team used advanced mathematical techniques to map the distribution of communal gatherings across various regions. This approach allowed them to categorize events based on participant demographics and thematic focuses. By utilizing such formal modeling, the researchers provided a sociological framework that clarifies how these events function as organized platforms for gatherings and the subsequent preservation of musical heritage.

**275.** (C) Incorporate study of fairs/festivals
The final report suggested that any serious academic inquiry into indigenous music must include an analysis of the communal events where it is performed. These gatherings are essential for understanding the structural and seasonal cycles of folk traditions. By including festivals in the study, researchers can gain a more comprehensive view of the socio-economic and cultural factors that sustain music.

**276.** (A) Linking classification to characteristics
Cultural theorists proposed a new model that connects the categorization of musical traditions directly to their inherent traits. This paradigm suggests that understanding the internal attributes of folk music is essential for creating a successful classification system. By focusing on these core characteristics, the researchers aimed to fix the failures of previous academic attempts that prioritized external boundaries over musical reality.

**277.** (D) Ignored intrinsic characteristics
Previous academic efforts failed because they did not account for the fundamental internal qualities of folk music. By neglecting attributes like structural fluidity and participatory metrics, these older systems produced inaccurate taxonomies. The researchers argued that a successful classification must be built on the actual nature of the art form rather than being forced into arbitrary geographical or external categories.

**278.** (B) Specific folk characteristics
The researchers designed a matrix using the internal traits of the music as the primary variables for their analysis. This approach allowed them to test how well these characteristics could serve as the basis for a new classification system. By focusing on these variables, the study ensured that the resulting taxonomy was academically rigorous and reflected the authentic nature of folk traditions.

**279.** (C) Structural fluidity and participatory metrics
The study identified flexibility in musical structure and the level of community involvement as the

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key internal traits for accurate categorization. When the classification system was based on these specific attributes, the resulting taxonomy proved to be highly reliable. These fundamental characteristics allow for a more nuanced understanding of how folk traditions operate, bypassing the limitations of static or external boundaries.

**280.** (D) Emphasizing internal characteristics over external geographical boundaries
The major shift in research methodology involved prioritizing the inherent musical traits of the tradition over its physical location. This reorientation ensures that the classification of folk music is based on its authentic structural and participatory nature. By moving away from geographical limits, the academic approach now provides a more accurate and rigorous way to define and categorize diverse musical traditions.

**281.** (A) Performers and their fair participation
The collaborative project investigated how regional artists interact with communal gatherings throughout the annual cycle. This research aimed to determine the impact of these events on the professional and cultural survival of the performers. By tracking this intersection, scholars identified how these festivals serve as critical environments for the validation of talent and the transmission of traditional knowledge.

**282.** (B) Offering organized platforms for performance validation
Festivals and fairs act as a structural network by providing specific venues where artists can demonstrate their skills and gain recognition. These organized events allow performers to connect with their communities and validate their artistic repertoire. Without such platforms, the professional sustainability and cultural presence of these regional musicians would be significantly diminished, as they rely on these events for exposure.

**283.** (B) Knowledge transmission to generations
Performers rely on the regular occurrence of community festivals to pass their skills and musical traditions to younger artists. These events provide the necessary time and space for the practical teaching of traditional repertoires within a communal context. This dependency ensures the continuity of the folk tradition, as the scheduled nature of festivals creates a consistent environment for cultural education.

**284.** (A) The organizational dynamics of folk fairs and festivals
The way community events are managed and structured directly influences the songs and styles that performers choose to showcase. Researchers found that these organizational factors shape the artists' repertoire choices, aligning their performances with the themes and expectations of the events. This interaction demonstrates that festivals are not just passive stages but active forces that mold the content of folk traditions.

**285.** (C) A contextual understanding of folk fairs and festivals in India
The project concluded that analyzing regional artists requires looking at the specific environments in which they perform. Because these festivals serve as the primary socio-economic and cultural settings for folk music, they provide the necessary context for understanding artistic practices. Incorporating this environment into academic analysis ensures a more accurate representation of the life and work of regional performers.

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**286.** (D) Establish precise origin and evolution
The archival research committee aimed to create an accurate historical timeline for the development of Indian folk music. By conducting a detailed study, they sought to clarify when these traditions began and how they changed over time. This goal was achieved by using empirical evidence to refine existing theoretical models and better understand the complex history of musical structures.

**287.** (C) By cross-referencing ancient manuscripts with contemporary performances
Scholars investigated the history and categorization of folk traditions by comparing historical texts with modern musical practices. This comparative methodology allowed them to trace shifts in musical structures with high precision. By linking archival records to live performances, the researchers were able to build a granular understanding of how these traditions have evolved and how they should be classified.

**288.** (B) Granular understanding of shifts
Conducting a thorough investigation of folk music provides researchers with the ability to identify subtle changes in musical structures. This detailed approach allows for a more precise mapping of historical shifts than abstract theoretical models. By focusing on these fine details, scholars can create a more accurate and reliable account of the evolution and classification of various Indian folk traditions.

**289.** (D) Rigorous acoustic and textual analysis
The committee stressed that understanding the history and classification of folk music requires a combination of technical sound study and historical document review. This ongoing dual approach is necessary to grasp the complexities of the tradition beyond simple abstract concepts. By using both acoustic and textual evidence, researchers can ensure their findings are supported by a strong empirical and historical foundation.

**290.** (A) An ongoing detailed study of folk music
The final report identified continuous and thorough research as the most effective way to map the complexities of folk traditions. This methodology relies on constant investigation through acoustic and textual analysis to maintain an accurate understanding of origins and evolution. By committing to long-term study, scholars can provide the most reliable data for defining and categorizing Indian folk music traditions.

**291.** (C) Tool construction dictates application
The acoustical engineering study examined how the physical design and building of folk instruments determine how melodic and rhythmic elements are used. Researchers found that the specific materials and structure of an instrument directly shape the musical performance. This focus highlights the importance of understanding the physical tools as central factors in the creation and execution of traditional musical patterns.

**292.** (A) Digital frequency analyzers
To ensure precision, the research team used advanced electronic equipment to record the exact performance of traditional melodic and rhythmic cycles. These analyzers allowed the team to capture the specific acoustic properties and limitations of various instruments. This technological approach provided empirical evidence for how the physical construction of a tool influences the overall complexity and structure of folk music.

**293.** (D) Acoustics influence structural complexity
The study showed that the sound capabilities and limitations of folk instruments have a direct effect on the complexity of the music played on them. The architectural framework of melodic and rhythmic patterns is shaped by what the instrument can physically produce. This finding proves that these instruments are more than just accompaniment; they are central to the structural development of music.

**294.** (B) Modifications in the design of folk instruments
Historical changes in the physical structure of musical tools led to corresponding changes in the melodies and rhythms used in folk traditions. Researchers documented that as instrument design evolved, the complexity and patterns of the music evolved alongside them. This parallel shift demonstrates the fundamental link between the physical construction of folk instruments and the theoretical development of their musical frameworks.

**295.** (C) A structural analysis of the corresponding folk instruments
The academic project concluded that any theoretical study of melodic and rhythmic elements must be paired with an examination of the instruments themselves. This interdisciplinary approach is necessary because the physical tools determine the architectural framework of the music. By analyzing both the sound and the structure, researchers can provide a more complete and accurate understanding of how folk traditions function.

**296.** (D) Actively directed by performers
The symposium proposed that the changes seen in folk music over time are not random but are the result of conscious human effort. Performers serve as the primary agents of change, making deliberate choices that influence the tradition's growth. This premise shifts the academic focus away from seeing evolution as an autonomous

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process and highlights the essential role of the artist.

**297.** (A) They conducted structured interviews with performers
Researchers used formal questioning to gather data on how regional artists adapt traditional songs for modern contexts. By speaking directly to the performers, the team was able to document the intentional changes they make to their musical material. This methodology provided a clear map of contemporary evolution, showing how individual innovations eventually become standardized practices within the broader folk tradition.

**298.** (B) Introducing deliberate stylistic modifications
Evolution in folk music occurs when artists intentionally change traditional elements, which then become accepted as new standards. These stylistic shifts are the main drivers of change within the musical form, according to the research findings. By recognizing these conscious adaptations, the study identifies performers as the catalysts who ensure that folk music remains a dynamic and evolving art within academic discourse.

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**299.** (B) A qualitative metric
The study created a specific tool to evaluate the influence that regional artists have on the ongoing changes in folk music. This metric allowed researchers to measure the impact of innovative practices and stylistic modifications on the tradition. By using this qualitative approach, the symposium was able to formally recognize the role of performers as essential catalysts for dynamic musical evolution.

**300.** (A) Essential catalysts of evolution
The symposium concluded that regional artists are not just keepers of history but are the primary forces driving musical change. Their innovative practices and intentional modifications to traditional material are what make the evolution of folk music possible. By characterizing performers in this way, the research ensures they are recognized as active and necessary participants in the dynamic growth of musical traditions.

# CHAPTER 03
# Rasa and Aesthetics

**1.** What is the fundamental definition of 'Rasa' in the context of Indian aesthetics?
(A) The stylized physical movement of a trained dancer
(B) The aesthetic flavor or essence experienced by the audience
(C) The rhythmic cycle played on complex percussion instruments
(D) The literal, semantic meaning of a specific poetic verse

**2.** How many fundamental Rasas were originally enumerated by Bharata Muni in the Natyashastra?
(A) Eight
(B) Nine
(C) Ten
(D) Eleven

**3.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** Bharata Muni did not include Shanta Rasa in his original formulation in the Natyashastra.
**Reason (R):** Shanta Rasa is inherently devoid of active theatrical performance and action (Abhinaya), which was the primary focus of Bharata's dramaturgy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**4.** Which of the following statements correctly identifies the relationship between Sthayi Bhava and Rasa?
(A) Sthayi Bhavas are transient emotions that suppress the Rasa.
(B) Sthayi Bhavas are purely physical gestures unrelated to Rasa.
(C) Sthayi Bhavas are identical to Vyabhichari Bhavas in generating Rasa.
(D) Sthayi Bhavas are permanent emotional states that transform into Rasa.

**5.** Match List-I (Rasa) with List-II (Sthayi Bhava).
List-I: (Rasa)
P. Shringara
Q. Hasya
R. Karuna
S. Raudra
List-II: (Sthayi Bhava)
1. Krodha
2. Rati
3. Hasa
4. Shoka
(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-4, R-3, S-1

**6.** Which of the following statements regarding 'Vibhava' is incorrect?
(A) Vibhava acts as the primary determinant or cause of an emotion.
(B) Alambana Vibhava refers to environmental factors that enhance it.
(C) Uddipana Vibhava refers to the specific stimulating conditions.
(D) Vibhavas are essential for the awakening of the latent Sthayi Bhava.

**7.** Consider the following statements regarding the components of Rasa:
I. Anubhavas are the physical manifestations or effects of an awakened emotion.
II. There are 33 Vyabhichari Bhavas mentioned in the Natyashastra.
III. Sattvika Bhavas require no conscious effort and arise spontaneously.
IV. Bharata dictates that Sthayi Bhavas are entirely independent of Vibhavas.
Which of the above statements are correct?
(A) I, II and IV

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(B) II, III and IV
(C) I, III and IV
(D) I, II and III

**8.** Which of the following pairs of Rasa and its presiding deity is correctly matched according to the Natyashastra?
(A) Raudra - Rudra
(B) Shringara - Shiva
(C) Bibhatsa - Vishnu
(D) Adbhuta - Yama

**9.** Given below are two statements:
**Statement I:** The Sattvika Bhavas are eight in number, including Stambha, Sveda, and Romancha.
**Statement II:** Sattvika Bhavas are considered a subset of Vyabhichari Bhavas because they are highly transient and completely controllable.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**10.** Which of the following best describes the concept of 'Sadharanikarana' (universalization) in Rasa theory?
(A) The audience experiencing emotions free from personal boundaries.
(B) The artist's specialized ability to paint common everyday objects.
(C) The standard technical tuning of a specific musical instrument.
(D) The simplification of complex raga structures into basic scales.

**11.** Consider the following statements about the Natyashastra:
I. It is recognized as the fifth Veda.
II. It comprehensively covers music, dance, and drama.
III. It contains a section exclusively dedicated to the exposition of Rasa.
IV. It attributes the creation of Natya to Lord Brahma.
V. It completely ignores the concept of Shruti in its musical sections.
Which of the above statements are correct?
(A) I, II, III and V
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, III and IV

**12.** Which of the following pairs of Rasa and its corresponding colour is incorrectly matched?
(A) Shringara - Shyam (Dark blue/black)
(B) Raudra - Kapota (Dove-colored)
(C) Hasya - Shukla (White)
(D) Karuna - Kapota (Dove-colored)

**13.** Which of the following is NOT one of the eight Sattvika Bhavas?
(A) Swarabhanga
(B) Vepathu
(C) Asuya
(D) Vaivarnya

**14.** Arrange the following ancient scholars in the chronological order of their formulation of the 'Rasa Sutra' interpretations:
I. Bhattanayaka
II. Abhinavagupta
III. Bhatta Lollata
IV. Shri Shankuka
Which of the following is the correct sequence?
(A) IV, III, II, I
(B) I, II, III, IV
(C) III, I, IV, II
(D) III, IV, I, II

**15.** A vocalist is singing Raga Darbari Kanada, employing deep, slow, and sweeping glides (meend) in the lower octave. The audience feels a profound sense of solemnity, devotion, and a touch of sorrow. Which Rasa is predominantly being evoked in this case?
(A) Karuna and Shanta
(B) Hasya
(C) Bhayanaka
(D) Bibhatsa

**16.** The principle that a specific arrangement of Swaras (notes) inherently carries emotional properties that trigger psychological responses in the listener relates to which concept?
(A) Laya-Tala Prakarana
(B) Swara-Rasa Sambandha
(C) Prabandha Gana
(D) Grama Moorchana

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**17.** The widespread use of the flat (komal) Re and Dha in Indian classical music often evokes a somber or contemplative mood because:
(A) Because these specific notes are acoustically louder than others.
(B) Lowering a pitch creates a psychological effect of drooping.
(C) Because they are exclusively used in fast-paced compositions.
(D) Because they cannot be rendered with any vocal vibrato (kampita).

**18.** What is the precise definition of 'Rasa Nishpatti'?
(A) The evolution or manifestation of the aesthetic experience
(B) The destruction or dissolution of aesthetic emotion
(C) The technical term for tuning a sitar
(D) The division of a rhythmic cycle into equal beats

**19.** According to the Rasa Sutra "Vibhavanubhava vyabhichari samyogad rasanishpattih", who is the original author of this aphorism?
(A) Anandavardhana
(B) Bhattanayaka
(C) Bharata Muni
(D) Mammata

**20.** Which statement accurately represents Bhatta Lollata's theory of Utpattivada?
(A) Rasa is a visual illusion created through the actor's craft.
(B) Rasa is inferred by the spectator through a logical deduction.
(C) Rasa is a manifestation of the spectator's own latent emotions.
(D) Rasa is generated in the character and secondarily in the actor.

**21.** Which of the following statements about Shri Shankuka's theory of Anumitivada is incorrect?
(A) It relies on the concept of logical inference (Anumana).
(B) It uses the analogy of 'Chitraturaga-nyaya' (the picture of a horse).
(C) It states that Rasa is actually born (Utpanna) in the spectator.
(D) The spectator infers the emotion in the actor based on their skillful acting.

**22.** Which pair correctly matches the scholar with their interpretation of Rasa Nishpatti?
(A) Bhattanayaka - Abhivyaktivada
(B) Shri Shankuka - Anumitivada
(C) Abhinavagupta - Bhuktivada
(D) Bhatta Lollata - Sadharanikarana

**23.** Given below are two statements:
**Statement I:** Bhattanayaka introduced the concept of 'Bhavakatva' which strips the emotion of its individualistic nature.
**Statement II:** 'Bhojakatva' is the process through which the spectator enjoys the universalized emotion.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**24.** Which theory of Rasa Nishpatti is NOT based on the interpretation of Bharata's Rasa Sutra?
(A) Sphotavada
(B) Utpattivada
(C) Anumitivada
(D) Bhuktivada

**25.** The most appropriate interpretation of Abhinavagupta's 'Abhivyaktivada' is that:
(A) Rasa is newly created in the theatre space by the performers.
(B) Rasa is an objective reality existing independently of the audience.
(C) Rasa is the revelation of dormant emotions via universalization.
(D) Rasa is merely an intellectual realization of a historical event.

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**26.** In the context of musical swaras, what is the definition of 'Kaku'?
(A) Vocal tone modulation that conveys specific emotional states
(B) The fixed, unchanging pitch of a fundamental tonic note
(C) A specific rhythmic cycle consisting of fourteen beats
(D) The physical and acoustic structure of a string instrument

**27.** Which ancient text explicitly details the assignment of specific Rasas to specific Shruti intervals and Swaras?

(A) Sangeet Ratnakara
(B) Brihaddeshi
(C) Chaturdandi Prakashika
(D) Natyashastra

**28.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** According to traditional Indian musical aesthetics, the notes Shadja and Rishabha are predominantly associated with Vira, Raudra, and Adbhuta Rasas.
**Reason (R):** The Natyashastra attributes specific emotional flavors to Swaras, placing Sa and Ri in the category of energetic and forceful Rasas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**29.** Which statement correctly identifies the traditional association of Madhyama (Ma) and Panchama (Pa) with Rasa?
(A) They are primarily associated with Bibhatsa and Bhayanaka.
(B) They are exclusively used for Shanta Rasa.
(C) They are primarily associated with Shringara and Hasya.
(D) They do not evoke any Rasa independently.

**30.** Match List-I (Swara) with List-II (Dominant Rasa according to Natyashastra).
List-I: (Swara)
P. Sa and Ri
Q. Ma and Pa
R. Ga and Ni
S. Dha
List-II: (Dominant Rasa)
1. Karuna
2. Shringara and Hasya
3. Bibhatsa and Bhayanaka
4. Vira, Raudra, and Adbhuta
(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-1, R-2, S-3
(C) P-1, Q-2, R-4, S-3
(D) P-4, Q-2, R-1, S-3

**31.** Which of the following statements about Laya (tempo) and Rasa is incorrect?
(A) Vilambit laya is exclusively used to express Bhayanaka Rasa.
(B) Vilambit laya (slow tempo) is highly conducive to Karuna and Shanta Rasas.
(C) Drut laya (fast tempo) is generally associated with Vira and Raudra Rasas.
(D) Madhya laya (medium tempo) is suitable for Shringara Rasa.

**32.** Consider the following statements regarding Tala and Chhanda in relation to Rasa:
I. Complex, asymmetrical talas often create a sense of tension or excitement.
II. Symmetrical and evenly paced chhandas bring out peace and tranquility.
III. The forceful striking of the sam (first beat) can amplify Vira Rasa.
IV. Tala has no psychological impact on the listener's emotional state.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**33.** Which pair of Laya and its conventionally associated Rasa is correctly matched?
(A) Ati Drut Laya - Shanta Rasa
(B) Vilambit Laya - Karuna Rasa
(C) Madhya Laya - Raudra Rasa
(D) Drut Laya - Karuna Rasa

**34.** Given below are two statements:
**Statement I:** Lyrics (Sahitya) in vocal music act as Alambana Vibhava to specify the exact context of the emotion.
**Statement II:** Without lyrics, instrumental music is completely incapable of evoking any Rasa in the listener.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**35.** The most appropriate way to evoke Shanta Rasa in a classical vocal performance is to:
(A) Sing a fast-paced Tarana composition in Raga Adana.
(B) Use rapid taans and heavy gamakas in Raga Miyan Malhar.
(C) Render a slow, sustained Alap in Raga

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Bageshri or Yaman.
(D) Employ highly complex layakarik within a chaturang.

**36.** Consider the following statements about Aesthetics according to Indian philosophers:
I. Ananda Coomaraswamy viewed traditional Indian art as a spiritual discipline.
II. Rabindranath Tagore believed art is the response of man's creative soul to the call of the real.
III. K.C. Pandey authored exhaustive volumes on Comparative Aesthetics.
IV. Indian aesthetics heavily separates artistic beauty from spiritual experience.
V. The concept of 'Brahmananda Sahodara' equates aesthetic joy to spiritual bliss.
Which of the above statements are correct?
(A) I, III, IV and V
(B) II, III, IV and V
(C) I, II, III and IV
(D) I, II, III and V

**37.** Which of the following pairs concerning philosophers and their core aesthetic concept is incorrectly matched?
(A) Aristotle - Emotional purgation through Catharsis
(B) Plato - Art as imitation through Mimesis
(C) Croce - Art as mechanical reproduction
(D) Kant - Beauty as disinterested satisfaction

**38.** Which of the following is an exception to Kant's theory of aesthetic judgment?
(A) Judgment of beauty is subjective but demands universal agreement.
(B) Beauty is tied to the moral perfection and practical utility of the object.
(C) Aesthetic pleasure is disinterested.
(D) Beauty involves purposiveness without a specific purpose.

**39.** Arrange the following Western philosophers in chronological order of their historical periods:
I. Plato
II. Alexander Baumgarten
III. Immanuel Kant
IV. Benedetto Croce
Which of the following is the correct sequence?
(A) I, III, II, IV
(B) II, I, III, IV
(C) I, II, IV, III
(D) I, II, III, IV

**40.** A classical dancer uses precise mudras to depict a blooming lotus, while a singer renders a lyric describing spring. The audience feels the beauty of nature. This simultaneous use of multiple arts to evoke one aesthetic experience best illustrates:
(A) Interrelation of Fine Arts creating a unified Rasa
(B) The isolated autonomy of individual fine art forms
(C) The inherent superiority of dance over vocal music
(D) The total irrelevance of Sahitya in various visual arts

**41.** The philosophical concept that art is the 'imitation of an imitation' and thus twice removed from reality was proposed by:
(A) Aristotle
(B) Socrates
(C) Plato
(D) Hegel

**42.** In Western aesthetics, who is famously known for coining the term 'Aesthetics' to mean the science of sensory cognition?
(A) Alexander Baumgarten
(B) Immanuel Kant
(C) Arthur Schopenhauer
(D) G.W.F. Hegel

**43.** What is the fundamental definition of the 64 Kalas (Arts) according to Vatsyayana?
(A) 64 strict rules of traditional architectural engineering
(B) 64 distinct styles of North Indian classical singing
(C) 64 religious rituals performed daily by forest ascetics
(D) 64 practical and fine arts for a cultured living

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**44.** In which ancient text does Vatsyayana detail the 64 Kalas?
(A) Natyashastra
(B) Kamasutra
(C) Sangeet Ratnakara
(D) Chitra Sutra

lethargy evoke a profound sense of compassion in the audience. What is the Sthayi Bhava and resulting Rasa?
(A) Bhaya (Sthayi) → Bhayanaka Rasa
(B) Krodha (Sthayi) → Raudra Rasa
(C) Shoka (Sthayi) → Karuna Rasa
(D) Nirveda (Sthayi) → Shanta Rasa

**116.** In the context of Raga aesthetics, the term 'Tirobhava' refers to:
(A) The establishment of the principal Raga's identity.
(B) The concluding rhythmic pattern of a performance.
(C) The basic ascending scale of a Raga.
(D) The temporary obscuring or hiding of the principal Raga's identity by introducing phrases of a similar Raga.

**117.** How does the application of 'Kaku' affect the rendition of Indian classical music?
(A) It dictates the mathematical division of the tala.
(B) It changes the fundamental scale from one thaat to another.
(C) It brings out subtle emotional nuances through variations in vocal delivery and intonation.
(D) It replaces the sahitya with sargam.

**118.** What is the fundamental definition of 'Aesthetics' derived from its Greek root 'aisthetikos'?
(A) Of or pertaining to the mind
(B) Of or pertaining to sensory perception
(C) Of or pertaining to morality
(D) Of or pertaining to logic

**119.** What is the term used by Abhinavagupta for the innate, dormant psychological dispositions or impressions present in the spectator's mind that are awakened to form Rasa?
(A) Varnas
(B) Alankaras
(C) Prabandhas
(D) Vasanas (or Samskaras)

**120.** Which statement correctly describes the theory of 'Bhuktivada' by Bhattanayaka?
(A) Rasa is the enjoyment (Bhoga) of the universalized emotion by the spectator, enabled by the quality of Sattva.
(B) Rasa is inferred from the actor's performance.
(C) Rasa is produced in the original historical character.
(D) Rasa is merely an intellectual illusion.

**121.** Which of the following statements about the 64 Kalas is incorrect?
(A) They include 'Suchi-vaya-karma' (needlework/tailoring).
(B) They represent a holistic approach to education and cultured living in ancient India.
(C) Vatsyayana lists them in his text on statecraft and economics, the Arthashastra.
(D) They encompass both fine arts and practical crafts.

**122.** Which pair correctly identifies the scholar and his commentary on the Natyashastra?
(A) Abhinavagupta - Abhinavabharati
(B) Sharangadeva - Dattilam
(C) Bhattanayaka - Kavyaprakasha
(D) Anandavardhana - Dasharupaka

**123.** Given below are two statements:
**Statement I:** In Indian aesthetics, 'Chamatkara' refers to an extraordinary thrill or aesthetic wonder experienced during Rasa realization.
**Statement II:** This Chamatkara is completely devoid of cognitive awareness and is a state of physical unconsciousness.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**124.** The most appropriate description of 'Shanta Rasa' is:
(A) An intense, passionate romantic love.
(B) A state of profound peace, tranquility, and detachment from worldly desires.
(C) The courage displayed by a warrior in battle.
(D) The humor derived from absurd situations.

**125.** The aesthetic impact of the 'Chhanda' (meter) in a poetic text sung in a Raga is that:
(A) It completely overrides the melody, making the notes irrelevant.
(B) It dictates the specific tuning of the accompanying instruments.

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(B) Art is the sensuous presentation of the Absolute Idea.
(C) Beauty in art is inferior to the beauty found in natural, untouched landscapes.
(D) Aesthetics is strictly a physiological study of human sensory organs.

**55.** Match List-I (Western Philosopher) with List-II (Core Concept/Theory).
List-I: (Western Philosopher)
P. Aristotle
Q. Benedetto Croce
R. Immanuel Kant
S. Plato
List-II: (Core Concept/Theory)
1. Theory of Forms / Mimesis
2. Catharsis
3. Intuition is Expression
4. Disinterested Judgment
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

**56.** Which of the following statements about the concept of 'Bhava' is incorrect?
(A) Bhavas can be directly translated as 'Rasa' without any transformation.
(B) Bhavas are the emotions or psychological states that underlie the aesthetic experience.
(C) The Natyashastra enumerates 49 Bhavas in total.
(D) Sthayi, Vyabhichari, and Sattvika are the three main categories of Bhavas.

**57.** Consider the following statements about Rabindranath Tagore's aesthetics:
I. He emphasized 'Personality' and 'Expression' as central to art.
II. He believed art should strictly imitate nature realistically.
III. According to him, the excess of human energy and emotion results in art.
IV. He viewed art as a means for man to realize the universal harmony.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

**58.** Which pair correctly identifies an art form from the 64 Kalas with its description?
(A) Pushpastarana - The art of making a bed of flowers
(B) Nepathya Prayoga - The art of cooking
(C) Dashana-vasanangaraga - The art of writing poetry
(D) Aksharamushtika kathana - The art of wrestling

**59.** Given below are two statements:
**Statement I:** In Indian classical music, a Tarana uses meaningless syllables which inherently convey deep philosophical meanings.
**Statement II:** Despite lacking semantic meaning, the rhythmic and melodic structure of a Tarana can still successfully evoke Vira or Adbhuta Rasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

**60.** The most appropriate descriptor for the role of 'Alambana Vibhava' in evoking Shringara Rasa in a musical composition is:
(A) The melodic ornamentation used by the singer.
(B) The hero and heroine (Nayak-Nayika) around whom the emotion is centered.
(C) The spring season or moonlight described in the lyrics.
(D) The physical sighing or weeping of the characters.

**61.** Consider the following elements related to Indian Aesthetics:
I. Natya (Drama)
II. Nritta (Pure Dance)
III. Nritya (Expressional Dance)
IV. Geeta (Vocal Music)
V. Vadya (Instrumental Music)
According to traditional Indian aesthetics, the combination of Geeta, Vadya, and Nritya is referred to as:
(A) Gandharva Tattva
(B) Natya Shastra
(C) Sangeeta (Tauratrika)
(D) Shilpa Shastra

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P. Alambana
Q. Uddipana
R. Anubhava
S. Vyabhichari

List-II: (Meaning/Context)
1. Transient emotions
2. Physical manifestations of emotion
3. Enhancing environment
4. Primary subject/object of emotion

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

**81.** Which of the following statements about 'Bhayanaka Rasa' is incorrect?
(A) Its Sthayi Bhava is Bhaya (fear).
(B) It is conventionally associated with the color Black (Krishna).
(C) Its presiding deity is Kala.
(D) It is primarily evoked by a slow, soothing Alap in major notes.

**82.** Consider the following statements about Western Aesthetics:
I. Plato argued that poetry and art stir up base emotions and are detrimental to the ideal state.
II. Aristotle defended poetry, arguing it has a therapeutic effect (Catharsis).
III. Kant categorized beauty into 'free beauty' and 'dependent beauty'.
IV. Hegel believed that art is a permanent, insurmountable phase that is superior to religion and philosophy.

Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**83.** Which pair of Rasa and corresponding Vyabhichari Bhava is correctly matched?
(A) Shringara - Ugrata (Cruelty)
(B) Vira - Shrama (Exhaustion from grief)
(C) Karuna - Nirveda (Despondency)
(D) Hasya - Apasmara (Epilepsy/Loss of memory)

**84.** Given below are two statements:
**Statement I:** The 64 Kalas include 'Tarkukarma', which refers to the art of spinning or working with a spindle.
**Statement II:** Vatsyayana suggested that these arts were to be learned only by men, forbidding women from practicing them.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**85.** The most appropriate explanation for why a single Raga can evoke multiple Rasas (e.g., Shringara and Karuna) is:
(A) Ragas have no inherent emotional content.
(B) Audience dictates the emotion regardless of the notes played.
(C) The emotional impact depends on the specific use of microtones (Kaku), tempo (Laya), lyrics (Sahitya), and the performer's intent.
(D) Multiple Rasas occur only when the raga is sung out of tune.

**86.** Consider the following elements of a classical performance:
I. The raga played (e.g., Darbari)
II. The rhythmic cycle (e.g., slow Jhoomra)
III. The poetic lyrics (e.g., describing a heavy heart)
IV. The venue's acoustics
V. The physical gestures of the singer (e.g., closed eyes, slow hand movements)

Which of these actively contribute to the 'Anubhava' and 'Vibhava' in Rasa Nishpatti?
(A) I, II, III and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

**87.** Which of the following pairs is incorrectly matched in the context of Raga Dhyana?
(A) Raga Hindol - Associated with a swing (jhoola) and spring season.
(B) Raga Deepak - Depicted with lamps, fire, and intense heat.
(C) Raga Megh - Associated with clouds, rain, and thunder.
(D) Raga Shree - Depicted as a delicate woman waiting for her lover in the morning.

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state, whereas Rasa is the refined aesthetic experience of that emotion.

**72.** Consider the following statements about 'Sadharanikarana':
I. It was first explicitly propounded by Bhattanayaka.
II. It means that the spectator views the characters as particular historical individuals without any universal connection.
III. It involves transcending personal limitations of time and space.
IV. Abhinavagupta expanded on this concept in his Abhinavabharati.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

**73.** Which of the following pairs is correctly matched regarding the 64 Kalas?
(A) Yantra-matrika - The art of making clay pots
(B) Mlechita-vikalpa - The art of sword fighting
(C) Udakavadyam - Playing music on water-filled bowls (Jal Tarang)
(D) Vrikshayurveda - The art of reading minds

**74.** Given below are two statements:
**Statement I:** Shruti in Indian music refers to the smallest microtonal interval that is perceptible to the human ear.
**Statement II:** According to ancient aesthetics, changes in microtonal intonation (Shruti) have no effect on the emotional expression (Rasa) of a raga.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**75.** The aesthetic theory of 'Disinterestedness' implies that:
(A) The audience is bored and lacks interest in the artwork.
(B) The artist creates without caring about the quality of the work.
(C) Art should have a direct political or economic benefit.
(D) The appreciation of beauty is free from any desire to possess or use the object.

**76.** In the context of Chhanda (meter), a poetic composition set in a fast, rhythmic, and bouncy meter is most naturally suited to evoke:
(A) Karuna Rasa
(B) Utsaha (Vira Rasa) or Hasya Rasa
(C) Shanta Rasa
(D) Bibhatsa Rasa

**77.** Which ancient text provides one of the earliest comprehensive frameworks for the interrelation of architecture, sculpture, painting, and performing arts?
(A) Ayurveda
(B) Sushruta Samhita
(C) Vishnudharmottara Purana (Chitra Sutra)
(D) Yoga Sutras

**78.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** The raga Malkauns is traditionally painted in Ragamala series as a robust, virile nobleman or an ascetic, often holding a sword or mace, and is associated with late night.
**Reason (R):** Malkauns predominantly uses flat (komal) Ga, Dha, and Ni, creating a heavy, serious, and majestic atmosphere suited for Vira and Bhayanaka rasas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**79.** Which statement correctly identifies a view held by Ananda Coomaraswamy?
(A) The purpose of Indian art is essentially spiritual and symbolic, aiming to reveal inner truths rather than outward appearances.
(B) Indian art is fundamentally realistic and aims to perfectly imitate anatomical proportions.
(C) Aesthetics and religion must be strictly separated in the study of Asian arts.
(D) Traditional Indian craftsmen worked solely for individual fame and self-expression.

**80.** Match List-I (Aesthetic Term) with List-II (Meaning/Context).
List-I: (Aesthetic Term)

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(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**99.** The aesthetic element in a musical performance that involves intentional, rhythmic deviations from the strict beat (like syncopation) to create surprise and delight is known as:
(A) Shuddh Bani
(B) Alapti
(C) Layakari (e.g., Kuad, Biad)
(D) Shruti

**100.** The concept that pure instrumental music (without words) can still convey specific emotions because the notes themselves are 'sounding forms of feeling' aligns best with the aesthetic theories of:
(A) Karl Marx
(B) John Locke
(C) David Hume
(D) Susanne Langer

**101.** What does the term 'Raga-Ragini Paddhati' refer to?
(A) A modern system of recording music
(B) A specific rhythmic cycle used in Dhrupad
(C) A medieval system of classifying ragas into families of male ragas, their wives (raginis), and sons (putras)
(D) The physical manufacturing of string instruments

**102.** Which text is considered the primary source for understanding the detailed physical and emotional effects (Anubhavas and Vyabhichari Bhavas) of Rasas in performance?
(A) Ashtadhyayi
(B) Natyashastra
(C) Surya Siddhanta
(D) Charaka Samhita

**103.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** According to K.C. Pandey, Indian aesthetics is deeply rooted in Shaiva philosophy, particularly Kashmir Shaivism.
**Reason (R):** Abhinavagupta, the greatest commentator on Rasa theory, was a prominent master of Kashmir Shaivism and integrated its concept of absolute bliss (Ananda) into aesthetic experience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**104.** Which statement correctly identifies the relationship between 'Tala' and 'Rasa'?
(A) The majestic and slow paced Chautaal (Dhrupad) effectively brings out Vira, Shanta, and Bhakti Rasas.
(B) Vilambit Ektaal is suited for intense, aggressive Raudra Rasa.
(C) Fast Keherwa is the only tala used for Karuna Rasa.
(D) Tala has no structural impact on the Rasa of a composition.

**105.** Match List-I (Category of Art) with List-II (Example of Art).
List-I: (Category of Art)
P. Vachika (Speech)
Q. Nepathya (Costume/Make-up)
R. Chitrakala (Visual Art)
S. Sangeet (Music)
List-II: (Example of Art)
1. Alekhya
2. Vina-damaruka-vadya
3. Malya-grathana-vikalpa
4. Kavyasamasyapurana
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-2, S-1
(C) P-4, Q-3, R-1, S-2
(D) P-4, Q-1, R-3, S-2

**106.** Which of the following statements about 'Aesthetics' is incorrect?
(A) Aesthetics is purely a modern concept invented in the 20th century.
(B) Indian aesthetics focuses heavily on the concept of 'Rasa' and inner spiritual realization.
(C) Western aesthetics often grapples with the definition of 'Beauty' and the nature of artistic judgment.
(D) Philosophers like Hegel and Kant significantly shaped modern Western aesthetics.

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**88.** Which of the following is an exception to the concept of 'Fine Arts' (Lalit Kala) in traditional Indian aesthetics?
(A) Dhanurvidya (Archery)
(B) Kavyakala (Poetry)
(C) Sangeetkala (Music)
(D) Chitrakala (Painting)

**89.** Arrange the following steps of Rasa Nishpatti in the logical order of experiencing aesthetic emotion according to Abhinavagupta:
I. Eradication of individual ego (Sadharanikarana)
II. Perception of Vibhavas, Anubhavas, and Vyabhichari Bhavas
III. Awakening of the dormant Sthayi Bhava
IV. Experience of transcendental bliss (Chamatkara/Rasa)
Which of the following is the correct sequence?
(A) I, II, III, IV
(B) II, III, I, IV
(C) II, I, III, IV
(D) III, II, I, IV

**90.** A sitar player begins an Alap in Raga Yaman. The notes are played softly, with gentle meends and a slow tempo. Gradually, the player moves to the Jhala section, using rapid, aggressive right-hand strokes (bols) and a high-speed tempo. How does the aesthetic experience shift?
(A) From Shanta/Shringara to Vira/Adbhuta
(B) From Karuna to Hasya
(C) From Raudra to Shanta
(D) From Bibhatsa to Karuna

**91.** The concept that music, dance, and poetry are inseparable and mutually enriching is referred to in Indian traditions as:
(A) Varna-bheda
(B) Laya-kari
(C) Shruti-jati
(D) Kala-Samanvaya (Interrelation of arts)

**92.** What does 'Prakriti' refer to in the context of a Raga's aesthetics?
(A) The physical instrument used to play it
(B) The inherent temperament or nature of the Raga (e.g., serious, playful)
(C) The time of day the Raga is sung
(D) The number of notes in the ascent

**93.** What is the definition of 'Aesthetics' according to the general philosophical consensus?
(A) Study of logical fallacies
(B) Scientific analysis of sound waves
(C) Philosophical study of beauty, art, and taste
(D) Moral rules governing human behavior

**94.** Who is the author of the influential text "The Dance of Shiva", which expounds Indian aesthetics to the Western world?
(A) Rabindranath Tagore
(B) Sri Aurobindo
(C) Swami Vivekananda
(D) Ananda K. Coomaraswamy

**95.** Which statement correctly reflects Bharata's view on the origin of Natyaveda?
(A) He states it was created by Brahma by taking pathya (words) from Rigveda, abhinaya (acting) from Yajurveda, geeta (music) from Samaveda, and rasas from Atharvaveda.
(B) He claimed to have invented it entirely by himself.
(C) He borrowed it directly from Greek theatre.
(D) It was exclusively derived from the Atharvaveda.

**96.** Which of the following statements about 'Bibhatsa Rasa' is incorrect?
(A) Sthayi Bhava is Jugupsa (disgust).
(B) Frequently the dominant Rasa in romantic thumri compositions.
(C) Presiding deity is Mahakala.
(D) Associated colour is Nila (Blue).

**97.** Which pair of concept and philosopher is correctly matched?
(A) Mimesis - Croce
(B) Sublime - Kant
(C) Catharsis - Plato
(D) Rasa Sutra - Coomaraswamy

**98.** Given below are two statements:
**Statement I:** Vatsyayana's 64 Kalas include 'Prahelika', which refers to the art of making and solving riddles.
**Statement II:** These arts were considered purely theoretical and had no application in daily social life.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.

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**62.** Which of the following pairs is incorrectly matched regarding the Nayak-Nayika bheda used to explore Rasa?
(A) Proshitabhartrika - A heroine distressed because her lover has gone abroad.
(B) Abhisarika - A heroine who secretly goes to meet her lover.
(C) Vipralabdha - A heroine deceived by her lover who failed to meet her.
(D) Khandita - A heroine rejoicing at her lover's faithfulness.

**63.** Which of the following concepts is an exception to Abhinavagupta's formulation of aesthetic experience?
(A) The experience is identical to ordinary, everyday emotional experiences (Laukika).
(B) Vighna (obstacles) if not properly guided.
(C) The experience results in a state of Chamatkara (wonder/bliss).
(D) The experience relies on the removal of the ego-boundary (Sadharanikarana).

**64.** Arrange the following texts relevant to Indian Aesthetics and Arts in chronological order of their compilation/authorship:
I. Kamasutra
II. Natyashastra
III. Sangeet Ratnakara
IV. Rasagangadhara
Which of the following is the correct sequence?
(A) I, II, IV, III
(B) II, I, III, IV
(C) II, III, I, IV
(D) I, III, II, IV

**65.** A painter wants to depict the raga Todi. Following traditional Raga Dhyana, they paint a beautiful woman in a forest holding a veena, surrounded by deer. The deer are mesmerized by the music. This specific iconography signifies:
(A) The aggressive nature of Todi raga.
(B) The alluring and compassionate (Karuna/ Shringara) mood intrinsic to Todi.
(C) The association of Todi with midnight.
(D) The origin of Todi from martial arts.

**66.** The philosophical term 'Catharsis', describing the purification or purgation of emotions through art, primarily refers to which two emotions according to Aristotle?
(A) Pity and Fear
(B) Joy and Sorrow
(C) Anger and Disgust
(D) Love and Wonder

**67.** The principle of 'Aesthetics' (Saundarya Shastra) in Indian philosophy is most closely linked to which Vedic concept?
(A) Maya
(B) Karma
(C) Ritam and Satyam-Shivam-Sundaram
(D) Samsara

**68.** What is the precise role of 'Vyabhichari Bhavas' in the manifestation of Rasa?
(A) They are permanent emotions that remain throughout the performance.
(B) They are the external environmental factors that trigger the emotion.
(C) They are the physical involuntary responses like sweating and trembling.
(D) They are fleeting, transient emotions that arise and subside to strengthen the permanent emotion.

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**69.** Who among the following philosophers is associated with the statement "Art is Intuition, Intuition is Expression"?
(A) Immanuel Kant
(B) Leo Tolstoy
(C) Benedetto Croce
(D) John Dewey

**70.** According to the Rasa theory, the word 'Nishpatti' in Bharata's Rasa Sutra was interpreted by Bhattanayaka to mean:
(A) Utpatti (Production)
(B) Bhukti (Enjoyment)
(C) Anumiti (Inference)
(D) Abhivyakti (Manifestation)

**71.** Which statement correctly distinguishes 'Bhava' from 'Rasa'?
(A) Bhava is the aesthetic relish enjoyed by the audience, while Rasa is the personal emotion of the actor.
(B) There is no distinction; they are synonymous terms in Natyashastra.
(C) Bhava is exclusively used for music, and Rasa for drama.
(D) Bhava is the root emotion or psychological

**107.** Consider the following statements regarding the interrelation of arts in India:
I. Temple architecture often incorporates extensive sculptures of dancers and musicians.
II. The Chitra Sutra explicitly states that painting cannot be fully understood without knowledge of dance.
III. Indian classical music is completely isolated from literary poetry.
IV. Ragamala paintings visually synthesize music, poetry, and painting.
Which of the above statements are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and III
(D) I, II and IV

**108.** Which pair of Western philosopher and aesthetic focus is correctly matched?
(A) Arthur Schopenhauer - Art as the presentation of the Absolute Idea
(B) Alexander Baumgarten - Art as a cognitive discipline of sensuous knowledge
(C) Immanuel Kant - Art as pure imitation of nature
(D) Plato - Art as the highest form of spiritual truth

**109.** Given below are two statements:
**Statement I:** In Bharata's Rasa theory, 'Rati' is the Sthayi Bhava of Shringara Rasa.
**Statement II:** Shringara Rasa is strictly limited to the romantic love between a man and a woman and cannot encompass devotion (Bhakti).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**110.** The most appropriate term for the text or lyrics in a classical musical composition that helps convey the mood is:
(A) Swarupa
(B) Dhatu
(C) Jati
(D) Sahitya (or Matu)

**111.** Consider the following statements about Raga-Ragini paintings:
I. They originated in the medieval period.
II. They consist of a main Raga, which is personified as a male.
III. The Raginis are personified as the wives of the Ragas.
IV. The paintings often include a Dhyana Mantra inscribed at the top.
V. They were painted exclusively in large-scale murals and never in miniature format.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**112.** Which of the following pairs is incorrectly matched regarding the elements of Rasa?
(A) Sthayi Bhava - Permanent Emotion
(B) Vyabhichari Bhava - The audience member
(C) Vibhava - Determinant/Cause
(D) Anubhava - Consequent/Physical reaction

**113.** Which of the following is an exception to the rule of 'Sadharanikarana' during an aesthetic experience?
(A) The spectator forgets their personal mundane worries.
(B) The spectator feels literal, worldly pain and requires medical attention when viewing a tragedy.
(C) The emotion experienced is universalized.
(D) The aesthetic distance is maintained, allowing joy even from sorrowful scenes.

**114.** Arrange the following aesthetic concepts in the logical order of their generation during a performance:
I. Presentation of Alambana and Uddipana Vibhavas
II. Depiction of Anubhavas and Vyabhichari Bhavas
III. Awakening of the Sthayi Bhava
IV. Culmination into Rasa
Which of the following is the correct sequence?
(A) I, II, III, IV
(B) I, III, II, IV
(C) III, I, II, IV
(D) I, II, IV, III

**115.** A dancer performs a piece depicting a mother mourning her fallen son on a battlefield. The dancer's expressions of deep grief, tears, and

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**45.** Which of the following statements correctly describes 'Raga Dhyana'?
(A) It is the process of memorizing the notes of a raga.
(B) It is a meditation technique used by instrumentalists.
(C) It is a verse personifying a raga as a specific figure.
(D) It is a fast-paced rhythmic and melodic composition.

**46.** Which of the following statements about Raga-Ragini paintings is incorrect?
(A) They visually depict the mood and sentiment of various ragas.
(B) They were highly popular in Rajput and Mughal miniature styles.
(C) They serve as a prime example of the interrelation between music, poetry, and painting.
(D) The Ragamala painting tradition is completely devoid of poetic inscriptions.

**47.** Which pair of Raga and its traditional iconographic depiction is correctly matched?
(A) Raga Bhairav - Depicted as an ascetic like Lord Shiva
(B) Raga Megh - Depicted as a woman playing the veena
(C) Ragini Todi - Depicted as a fierce warrior on a chariot
(D) Raga Malkosh - Depicted as a young boy playing with a ball

**48.** Given below are two statements:
**Statement I:** The Ragamala painting system classifies melodies into male (Ragas), female (Raginis), and sometimes their offspring (Putras).
**Statement II:** This classification system strictly determines the mathematical frequency of the swaras used in the ragas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**49.** Which of the following is NOT one of the 64 Kalas mentioned by Vatsyayana?
(A) Gita (Singing)
(B) Vimanavidya (Designing aeroplanes)
(C) Vadya (Playing instruments)
(D) Alekhya (Painting)

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**50.** The best illustration of the 'Interrelation of Fine Arts' in the Indian tradition is found in the statement from the Vishnudharmottara Purana which asserts that:
(A) Arts must be understood through their interrelation
(B) A painter must first master the professional art of cooking
(C) Sculpture is entirely independent of all other specific art forms
(D) Architecture relies solely on the laws of geometry and math

**51.** What does the term 'Chhanda' refer to in the context of aesthetics and lyrics?
(A) The melodic framework of a raga
(B) The physical gestures used in Abhinaya
(C) Metrical structure or rhythmic pattern of poetic verses
(D) The tuning pegs of a string instrument

**52.** Which ancient Indian text famously equates the joy of experiencing Rasa to 'Brahmananda Sahodara' (twin brother to the joy of Brahman)?
(A) Arthashastra (Kautilya)
(B) Manusmriti (Manu)
(C) Ashtadhyayi (Panini)
(D) Sahitya Darpana (Vishvanatha)

**53.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** Schopenhauer considered music to be the highest form of art among all fine arts.
**Reason (R):** Music, according to Schopenhauer, is a direct copy of the Will itself, unlike other arts which are copies of Ideas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**54.** Which statement correctly captures Hegel's view on Aesthetics?
(A) Art is a pure illusion with no connection to absolute truth.

(C) It determines the structural flow and rhythmic cadence, fundamentally supporting the mood of the lyrics and melody.
(D) It converts vocal music into pure instrumental music.

**126.** What is the precise definition of 'Sattvika Bhavas'?
(A) Emotions that are deliberately and artificially constructed by the actor.
(B) The harsh, aggressive emotions related to Raudra Rasa.
(C) The musical notes that form the pentatonic scale.
(D) Involuntary physical expressions arising from genuine, deep-seated emotional states (Sattva).

**127.** What is the specific term used in Indian painting for a garland of ragas, visually depicted as a series of miniature paintings?
(A) Ragamala
(B) Pattachitra
(C) Thangka
(D) Kalamkari

**128.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** The interrelation of Fine Arts is highly pronounced in traditional Indian temple architecture.
**Reason (R):** Temples were designed not merely as buildings, but as cosmic mandalas where architecture, sculpture (murti), painting, music, and dance (devadasi tradition) converged in worship.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**129.** Which statement correctly identifies a feature of Raga Dhyana?
(A) It describes the mathematical ratios of the shrutis used in the raga.
(B) It personifies the raga with human/divine attributes, specific clothing, colors, and settings to capture its ethos.
(C) It is a manual for constructing the Veena.
(D) It lists the names of modern playback singers.

**130.** Match List-I (Raga/Ragini) with List-II (Typical Visual Motif).
List-I: (Raga/Ragini)
P. Ragini Asavari
Q. Raga Hindol
R. Raga Deepak
S. Ragini Todi
List-II: (Typical Visual Motif)
1. A woman playing the veena surrounded by deer
2. A dark-skinned woman with cobras/snakes
3. A royal figure on a swing
4. A man holding a burning lamp or surrounded by fire
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-3, S-1

**131.** Which of the following statements about 'Aesthetics according to Indian Philosophers' is incorrect?
(A) It closely aligns artistic experience with spiritual liberation (Moksha).
(B) It emphasizes the subjective, internal realization of beauty (Rasa).
(C) It completely rejects the importance of rules (Shastra) in artistic creation.
(D) Scholars like Coomaraswamy highlighted the symbolic nature of Indian art.

**132.** Consider the following statements about the application of Rasa in Indian Classical Music:
I. A Raga can evoke a specific Rasa based on its dominant notes (Vadi-Samvadi).
II. The tempo (Laya) has a significant impact on the Rasa evoked.
III. The same Raga can express different shades of emotion depending on the performer's interpretation and use of Meend/Gamak.
IV. Lyrics (Sahitya) are entirely irrelevant to the Rasa in vocal music.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

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physically in the musical instrument.
V. Vyabhichari Bhavas are 33 in number.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

**187.** Which of the following pairs concerning the types of Abhinaya is incorrectly matched?
(A) Angika - Body movements and gestures
(B) Vachika - Speech, song, and dialogue
(C) Aharya - Inner, pure emotional involvement (Sattva)
(D) None of the above

**188.** Which of the following is an exception to the characteristics of a 'Nagaraka' as described by Vatsyayana?
(A) Proficiency in the 64 Kalas.
(B) Living a life of severe asceticism and complete renunciation of worldly pleasures.
(C) Appreciation of poetry, music, and art.
(D) Engaging in cultured social gatherings (Goshthi).

**189.** What is the fundamental definition of 'Chitra Sutra'?
(A) A modern book on photography.
(B) A manual for tuning a Sitar.
(C) A section of the Vishnudharmottara Purana detailing the ancient Indian canons of painting and image-making.
(D) A treatise on martial arts.

**190.** A performer sings a composition detailing the heavy rain, lightning, and thunder, while expressing the intense longing of a heroine separated from her lover. The melody uses gliding notes (meend) in Raga Miyan Malhar. This perfectly exemplifies the synthesis of:
(A) Nritta and Aharya
(B) Vastu-vidya and Dhatu-vada
(C) Western and Indian aesthetics
(D) Swara, Laya, Sahitya, and Bhava

**191.** In Indian aesthetics, the concept that the 'Sthayi Bhava' transforms into 'Rasa' through the combination of Vibhava, Anubhava, and Vyabhichari Bhava is similar to:
(A) A seed transforming into a tree with the help of soil, water, and sunlight.
(B) A mathematical equation solving itself.
(C) A stone remaining unchanged over time.
(D) A river flowing backwards.

**192.** What does 'Pramana' mean in the context of the Shadanga (Six Limbs) of Indian painting, which reflects aesthetic proportions?
(A) Color composition
(B) Measurement, proportion, and structural anatomy
(C) Emotional expression
(D) Brush strokes

**193.** According to K.C. Pandey's analysis of Indian Aesthetics, the ultimate experience of Rasa is closely related to which philosophical state?
(A) Samsara (Cycle of rebirth)
(B) Jivanmukti (Liberation while living)
(C) Ajnana (Ignorance)
(D) Karma-bandhana (Bondage of action)

**194.** What is the term used for the aesthetic delight or 'relish' that is the core of Rasa experience?
(A) Asvada
(B) Aroha
(C) Avaroha
(D) Alankar

**195.** Which statement correctly identifies Hegel's hierarchy of the arts?
(A) Architecture is the highest, followed by sculpture, painting, music, and poetry is the lowest.
(B) Dance is the only true art form.
(C) Poetry is the highest and most spiritual art form, transcending the physical limitations of other arts.
(D) All art forms are perfectly equal with no hierarchy.

**196.** Which of the following statements about 'Karuna Rasa' is incorrect?
(A) Its Sthayi Bhava is Shoka (Sorrow).
(B) Its presiding deity is Yama.
(C) It is conventionally associated with the color Kapota (Dove-colored/Grey).
(D) It evokes a feeling of disgust and nausea in the spectator.

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**142.** The aesthetic impact of the 'Tala' in a Kathak dance performance, where intricate footwork perfectly matches complex rhythmic cycles, primarily creates a sense of:
(A) Jugupsa (disgust)
(B) Shoka (sorrow)
(C) Nirveda (detachment)
(D) Chamatkara (aesthetic wonder/thrill)

**143.** What is the fundamental definition of 'Uddipana Vibhava'?
(A) The environmental factors (like moonlight, gentle breeze) that stimulate or enhance the emotion
(B) The hero or heroine of the play
(C) The physical trembling of the actor
(D) The concluding musical piece

**144.** What is the primary difference between 'Nritta' and 'Nritya' in Indian aesthetics?
(A) Nritta is vocal music; Nritya is instrumental.
(B) Nritta is pure rhythmic dance without specific meaning; Nritya is expressional dance conveying emotions and themes.
(C) Nritta is performed only by men; Nritya only by women.
(D) Nritta uses a fast tempo; Nritya uses a slow tempo.

**145.** Which statement correctly summarizes Rabindranath Tagore's perspective on Aesthetics?
(A) Art is a purely mechanical skill with no soul.
(B) Art is the realization of the Infinite in the finite, an expression of joy and harmony.
(C) Art must serve political propaganda.
(D) Art is scientifically calculable and devoid of human personality.

**146.** Which of the following statements about 'Rasa Nishpatti' in Indian Classical Music is incorrect?
(A) According to traditional texts, all Ragas evoke only Shringara Rasa.
(B) Instrumental music relies on melodic phrasing, tempo, and dynamics to evoke Rasa, as it lacks lyrics.
(C) The exact same Raga performed by two different artists may evoke slightly different shades of Rasa.
(D) The use of specific Alankaras (ornamentations) greatly influences the manifestation of Rasa.

**147.** Which pair of philosopher and text is correctly matched?
(A) Aristotle - The Republic
(B) Plato - Poetics
(C) Immanuel Kant - Critique of Judgment
(D) Benedetto Croce - The World as Will and Representation

**148.** Given below are two statements:
**Statement I:** The Ragamala paintings visually synthesize the emotional content (Rasa), melodic structure (Raga), and poetic imagery (Dhyana) of Indian music.
**Statement II:** These paintings were primarily abstract, using only geometric shapes without any human or natural figures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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**149.** The most appropriate interpretation of Kant's phrase "purposiveness without a purpose" regarding beauty is:
(A) Art is completely random and chaotic.
(B) Art must serve a moral purpose to be considered beautiful.
(C) Beautiful objects look like they were designed for a specific practical function, but we appreciate them simply for their form, without needing them to fulfill that function.
(D) Beautiful objects must always have a high economic value.

**150.** A Dhrupad singer uses profound, low-pitched notes (Mandra Saptak), severe lack of fast ornamentation, and solemn, sustained tones in Raga Darbari. This musical architecture is explicitly designed to evoke:
(A) Chanchalya (Frivolity) resulting in a sense of Hasya Rasa.
(B) Gambhirya (Gravity) leading to Vira/ Shanta/Karuna Rasas.
(C) Krodha (Anger) leading exclusively to the Raudra Rasa.
(D) Bhaya (Fear) leading to a sense of the Bhayanaka Rasa.

(B) P-1, Q-3, R-2, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

**206.** Which of the following statements about 'Vibhava' is incorrect?
(A) It is categorized into Alambana and Uddipana.
(B) It is the fundamental cause or trigger of the emotion.
(C) Without Vibhava, the Sthayi Bhava cannot be awakened.
(D) It refers to the physical sweating or crying of the actor.

**207.** Consider the following statements about Ragamala paintings:
I. They are a unique fusion of art, poetry, and classical music in India.
II. Raga Bhairav is often depicted as Lord Shiva.
III. They flourished in the Rajput, Pahari, and Deccan courts.
IV. They strictly avoided the depiction of seasonal themes.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

**208.** Which pair correctly identifies the philosophical view on art and its proponent?
(A) Art as mimesis (imitation) of Forms - Immanuel Kant
(B) Art as pure expression/intuition - Benedetto Croce
(C) Art as the Will - Aristotle
(D) Art as Catharsis - Arthur Schopenhauer

**209.** Given below are two statements:
**Statement I:** In classical dance, 'Nritta' utilizes facial expressions (Mukhabhinaya) to convey complex stories and specific emotions.
**Statement II:** 'Nritya' is the aspect of dance that combines rhythmic movements with expressive gestures to convey Bhava and Rasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

**210.** The most appropriate description of the 'Interrelation of Fine Arts' is:
(A) The synergistic relationship where principles of one art form influence and enhance another.
(B) The complete independence and isolation of each art form.
(C) The legal copyright system protecting artists.
(D) The financial trade between different guilds of artists.

**211.** Consider the following statements about the Natyashastra's approach to music:
I. It discusses Swara, Shruti, Grama, and Moorchana.
II. It assigns specific Rasas to specific Jatis (early ragas).
III. It details the use of different instruments.
IV. It completely separates music from theatrical performance.
V. It explains the concept of 'Dhruvagana' (stage songs).
Which of the above statements are correct?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, II, III and V
(D) I, III, IV and V

**212.** Which of the following pairs is incorrectly matched regarding traditional Indian aesthetic texts?
(A) Bharata - Natyashastra
(B) Sharangadeva - Sangeet Ratnakara
(C) Vatsyayana - Kamasutra
(D) Abhinavagupta - Brihaddeshi

**213.** Which of the following is an exception to the elements required for 'Rasa Nishpatti' according to Bharata's Sutra?
(A) Vibhava
(B) Anubhava
(C) Natamandapa (The physical theatre building)
(D) Vyabhichari Bhava

**214.** What is the fundamental idea behind the 'Sadharanikarana' of the spectator?
(A) The spectator becomes a common, uneducated person.
(B) The spectator transcends their individual

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but must be suggested through Vibhavas, Anubhavas, etc.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**160.** The best description of 'Vira Rasa' in classical music is:
(A) A soft, slow rendition of Raga Pilu with light thumri lyrics.
(B) A forceful, energetic rendition of a Tarana or Dhrupad in Raga Adana or Shankara, expressing heroism and valor.
(C) A melancholic sarangi solo in Raga Asavari.
(D) A comic interplay of off-beat rhythms causing laughter.

**161.** Consider the following statements regarding aesthetic theories:
I. Anumitivada asserts that Rasa is an inference made by the spectator.
II. Utpattivada claims Rasa is physically produced in the actor.
III. Bhuktivada introduces the concepts of Bhavakatva and Bhojakatva.
IV. Abhivyaktivada states Rasa is a manifestation of the spectator's latent impressions.
V. All four theories agree that the actor actually feels the original historical emotion.
Which of the above statements are correct?
(A) I, III, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, II, IV and V

**162.** Which of the following pairs is incorrectly matched regarding the 64 Kalas?
(A) Akara-jnana - Ignorance of shapes
(B) Vastu-vidya - Architecture/Engineering
(C) Dhatu-vada - Metallurgy
(D) Dyuta-vishesha - Art of gambling/board games

**163.** Which of the following is an exception to the elements that typically constitute a 'Prabandha' (an ancient musical composition form) which aids in Rasa expression?
(A) Swara (Notes)
(B) Biruda (Praise/Titles)
(C) Chitra (Painting on canvas)
(D) Pada (Words/Lyrics)

**164.** What is the precise definition of 'Svarita' in Vedic chanting, which laid the foundation for musical aesthetics in India?
(A) The high pitch (Udatta)
(B) The low pitch (Anudatta)
(C) The rhythmic hand gesture
(D) The moving, sounding, or accented pitch bridging the high and low

**165.** A listener experiences 'Horripilation' (hair standing on end, Romancha) while listening to an intense crescendo in a classical music concert. In the terminology of Rasa theory, this physical reaction is categorized as:
(A) A Vibhava
(B) A Vyabhichari Bhava
(C) A Sattvika Bhava
(D) A Sthayi Bhava

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**166.** The concept of 'Bhavakatva' introduced by Bhattanayaka serves the specific function of:
(A) Suppressing the emotion completely.
(B) Universalizing the aesthetic object (removing individual, spatial, and temporal boundaries).
(C) Tuning the musical instruments.
(D) Translating the lyrics into a different language.

**167.** How does the 'Laya' (tempo) affect the perception of 'Shanta Rasa' in Indian Classical Music?
(A) Laya has no effect on Shanta Rasa.
(B) Ati-Drut (extremely fast) Laya is mandatory for Shanta Rasa.
(C) Complex, syncopated rhythms in fast tempo create Shanta Rasa.
(D) Drut (fast) Laya shatters the tranquility required for Shanta Rasa, hence Vilambit (slow) Laya is essential.

**168.** What is the fundamental idea behind Schopenhauer's aesthetics of music?
(A) Music is the direct objectification of the universal 'Will', independent of the phenomenal world.
(B) Music is merely a mathematical exercise in sound.
(C) Music is inferior to sculpture because it

**151.** What does the term 'Anumana' mean in the context of Shri Shankuka's theory of Rasa (Anumitivada)?
(A) Direct sensory perception
(B) Divine revelation
(C) Absolute illusion
(D) Logical inference

**152.** Which text is considered the cornerstone of the Kashmir Shaivism approach to aesthetics, primarily due to Abhinavagupta's commentary?
(A) Dhvanyaloka (by Anandavardhana)
(B) Natyashastra
(C) Sangeet Parijat
(D) Manasollasa

**153.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** Vatsyayana included 'Kavya-samasya-purana' (completing verses) as one of the 64 Kalas.
**Reason (R):** The 64 Kalas were intended to develop intellectual sharpness, wit, and literary appreciation as part of a refined urban lifestyle (Nagaraka).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**154.** Which statement correctly identifies a tenet of Western Aesthetics?
(A) The subjective nature of taste and aesthetic judgment was a central problem for Enlightenment philosophers like Kant and Hume.
(B) All Western philosophers uniformly agree that art is a direct path to religious salvation.
(C) Western aesthetics completely ignores the concept of form in visual arts.
(D) Plato and Aristotle had identical views on the value of poetry.

**155.** Match List-I (Term from Rasa Sutra) with List-II (Meaning).
List-I: (Term from Rasa Sutra)
P. Vibhava
Q. Anubhava
R. Vyabhichari Bhava
S. Sthayi Bhava
List-II: (Meaning)
1. Transient/Accessory emotion
2. Permanent/Root emotion
3. Determinant/Cause
4. Consequent/Effect
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**156.** Which of the following statements about 'Shringara Rasa' is incorrect?
(A) It is often called the 'Rasaraja' (the king of Rasas).
(B) Its Sthayi Bhava is Shoka (sorrow).
(C) Its presiding deity is Vishnu.
(D) It has two main aspects: Sambhoga (union) and Vipralambha (separation).

**157.** Consider the following statements about the interrelation of Fine Arts:
I. Architecture provides the spatial context for sculpture and painting.
II. Dance uses space (like architecture) and time (like music).
III. Painting captures a static moment of dance or a visual representation of music (Ragamala).
IV. Music is bound by time, similar to poetry.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II, III and IV
(D) I, III and IV

**158.** Which pair correctly matches the aesthetic emotion with its traditional color according to the Natyashastra?
(A) Adbhuta - Pita (Yellow)
(B) Vira - Hema/Gaura (Golden/Light)
(C) Raudra - Rakta (Red)
(D) All of the above

**159.** Given below are two statements:
**Statement I:** The concept of 'Dhvani' (suggestion) in Indian poetics is closely intertwined with Rasa, leading to the concept of 'Rasa-Dhvani'.
**Statement II:** 'Rasa-Dhvani' implies that Rasa cannot be explicitly named or described directly,

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experience of even a tragic emotion (like sorrow in a play) brings a pure, detached joy (Ananda) to the spectator.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**179.** Which statement correctly identifies the aesthetic concept of 'Rupa' in Indian visual arts?
(A) It refers strictly to the sound of music.
(B) It means absolute formlessness.
(C) It refers to the form or visual appearance.
(D) It is a type of percussion instrument.

**180.** Match List-I (Aesthetic Concept) with List-II (Thinker/Text).
List-I: (Aesthetic Concept)
P. Sadharanikarana
Q. Brahmananda Sahodara
R. Catharsis
S. Purposiveness without purpose
List-II: (Thinker/Text)
1. Aristotle
2. Immanuel Kant
3. Bhattanayaka
4. Vishvanatha Kaviraja
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**181.** Which of the following statements about 'Hasya Rasa' is incorrect?
(A) Its Sthayi Bhava is Hasa (Laughter).
(B) According to Natyashastra, it originates from Shringara Rasa.
(C) Its primary presiding deity is Yama (God of Death).
(D) It is typically associated with the color white (Shukla).

**182.** Consider the following statements about the 64 Kalas:
I. Vatsyayana categorizes them in the Kamasutra.
II. They include 'Chitrayoga' (practical magic/ illusions).
III. They include 'Kauchumara-yoga' (arts related to personal aesthetics/cosmetics).
IV. The mastery of these arts was considered essential for a 'Nagaraka' (cultured citizen).
Which of the above statements are correct?
(A) I, II and III
(B) I, II, III and IV
(C) I, III and IV
(D) II, III and IV

**183.** Which pair of Raga and its traditional seasonal association (which aids in its specific aesthetic impact) is incorrectly matched?
(A) Raga Vasant - Spring
(B) Raga Malhar - Monsoon
(C) Raga Megh - Monsoon/Rain
(D) Raga Shree - Deep Winter/Snow

**184.** Given below are two statements:
**Statement I:** In classical music, a 'Vilambit Khayal' allows the artist to deeply explore the microtonal nuances (shrutis) and emotional depth of the Raga.
**Statement II:** Therefore, Vilambit Khayal is the preferred medium for displaying lightning-fast rhythmic acrobatics and sheer physical speed.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**185.** The most appropriate reason why 'Shanta Rasa' was eventually accepted as the ninth Rasa (Navarasa) is:
(A) Bharata Muni forgot to include it initially.
(B) Kings demanded a Rasa that would put them to sleep.
(C) Later scholars argued that 'Nirveda' (detachment) or 'Shama' (tranquility) is a valid, profound emotional state that leads to a supreme aesthetic experience, especially in literature and spiritual dramas.
(D) It was imported from Western aesthetics.

**186.** Consider the following statements regarding 'Bhava' and 'Rasa':
I. Bhava is the raw material, Rasa is the finished product.
II. Without Bhava, Rasa cannot be manifested.
III. There are 8 Sthayi Bhavas according to Bharata.
IV. Rasa is completely objective and exists

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lacks physical form.
(D) Music must always imitate the sounds of nature.

**169.** Which 10th-century philosopher wrote the definitive commentary on the Natyashastra called the 'Abhinavabharati'?
(A) Bhattanayaka
(B) Anandavardhana
(C) Abhinavagupta
(D) Kshemendra

**170.** Which statement correctly describes the aesthetic concept of 'Mimesis' as used by Plato and Aristotle?
(A) It means imitation or representation of nature/reality in art.
(B) It refers to the spontaneous creation of art from nothing.
(C) It is the process of physically painting a canvas.
(D) It refers to the emotional purging of the audience.

**171.** Which of the following statements about 'Adbhuta Rasa' is incorrect?
(A) Its Sthayi Bhava is Vismaya (Wonder/ Astonishment).
(B) Its presiding deity is Brahma.
(C) It is associated with the color yellow (Pita).
(D) It is primarily evoked by mundane, everyday, predictable events.

**172.** Which pair correctly identifies the philosophical school and its stance on Aesthetics?
(A) Charvaka - Rasa is a divine, spiritual revelation from the gods.
(B) Kashmir Shaivism - Rasa is a transcendental bliss akin to realizing one's divine nature.
(C) Advaita Vedanta (strict) - Art is the ultimate and only path to Moksha, superior to Jnana.
(D) Kantianism - Beauty is judged entirely by its practical utility.

**173.** Given below are two statements:
**Statement I:** The 'Shruti-Jati' system in ancient Indian music attempted to categorize microtones (shrutis) into families (jatis) like Dipta, Ayata, Karuna, Mridu, and Madhya based on their aesthetic character.
**Statement II:** A 'Karuna' shruti would typically be employed to evoke Raudra or Vira Rasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**174.** The best example of the 'Interrelation of Fine Arts' in a modern context is:
(A) A silent reader reading a novel alone.
(B) A painter painting a landscape in complete silence.
(C) A mathematician solving an equation.
(D) A classical dance drama utilizing vocal music, instrumental music, elaborate costumes, poetry, and dramatic expressions simultaneously.

**175.** A Ragamala painting depicts a hero holding a sword and shield, returning from a victorious hunt. The colors are bold, primarily reds and oranges. The associated music is likely in a fast tempo with forceful rhythms. This entire multi-disciplinary presentation is designed to evoke:
(A) Vira Rasa
(B) Shanta Rasa
(C) Karuna Rasa
(D) Hasya Rasa

**176.** In the context of the Natyashastra, what does the term 'Abhinaya' literally mean?
(A) Singing out of tune
(B) Leading the audience towards the emotional experience (carrying forward)
(C) The physical stage
(D) The tuning of a drum

**177.** Which ancient scholar is credited with the definition of art as "that which brings out the inner reality rather than the outer form"?
(A) Aristotle
(B) Ananda Coomaraswamy
(C) Rabindranath Tagore
(D) Immanuel Kant

**178.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** The aesthetic experience (Rasa) is described as 'Alaukika' (extra-worldly or super-mundane).
**Reason (R):** Unlike worldly emotions which can cause actual pain or suffering, the aesthetic

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**197.** Which pair of Western aesthetic theory and its description is correctly matched?
(A) Formalism (Clive Bell/Roger Fry) - Art is primarily about the moral message it conveys.
(B) Mimesis (Plato) - Art is the ultimate truth.
(C) Expression theory (Croce/Collingwood) - Art is primarily the expression of the artist's emotion/intuition.
(D) Institutional theory (Dickie) - Art is determined solely by its natural beauty.

**198.** Given below are two statements:
**Statement I:** The Natyashastra states "Na hi rasadrite kashchidarthah pravartate" meaning no meaningful dramatic effect can be created without Rasa.
**Statement II:** This implies that Rasa is the core soul and primary objective of all performing arts in the Indian tradition.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**199.** The most appropriate understanding of 'Swara-Rasa' relationship is that:
(A) Swaras are rigidly locked to one single Rasa and can never evoke any other.
(B) Swaras have absolutely no impact on human emotion.
(C) Rasa is determined solely by the volume at which the Swaras are sung.
(D) Swaras have inherent aesthetic potentials, but the actual Rasa evoked depends on their contextual usage.

**200.** The aesthetic function of the 'Gamak' (heavy oscillation of notes) in Dhrupad singing is primarily to:
(A) Add gravity, solemnity, and a sense of vastness, contributing to Gambhirya (Vira/Shanta Rasa).
(B) Create a light, frivolous mood.
(C) Help the singer breathe faster.
(D) Mask vocal flaws.

**201.** What does the term 'Lavanya-Yojanam' signify in the Shadanga of Indian painting?
(A) The physical canvas
(B) The wooden frame
(C) The infusion of grace, beauty, and artistic charm
(D) The mathematical grid

**202.** Which scholar is famous for his theory of 'Sphotavada' (bursting forth of meaning/emotion), which heavily influenced Rasa-dhvani theories?
(A) Bhartrihari
(B) Panini
(C) Patanjali
(D) Bharata

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**203.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** The aesthetic experience in Indian philosophy is often described as 'Svanubhuti' (self-realization).
**Reason (R):** Because during the state of Rasa, the individual ego melts away, and the soul rests in its own pure, unconditioned blissful nature.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**204.** Which statement correctly describes the role of 'Chhanda' in musical aesthetics?
(A) Chhanda dictates the melodic scale.
(B) Chhanda provides the metrical rhythm and poetic meter, structuring the flow of lyrics to complement the emotional tone (Rasa).
(C) Chhanda is a type of string instrument.
(D) Chhanda is the final concluding note of a performance.

**205.** Match List-I (Tala Concept) with List-II (Aesthetic Impact).
List-I: (Tala Concept)
P. Vilambit Laya (Slow)
Q. Drut Laya (Fast)
R. Complex syncopation (Layakari)
S. Symmetrical, balanced rhythm
List-II: (Aesthetic Impact)
1. Tranquility, solemnity (Shanta/Karuna)
2. Excitement, energy, tension (Vira/Raudra)
3. Aesthetic thrill, surprise (Chamatkara)
4. Order, stability, peace
(A) P-2, Q-1, R-4, S-3

**133.** Which pair of Laya and its aesthetic effect is correctly matched?
(A) Vilambit - Creates tension, urgency, and excitement.
(B) Ati Vilambit - Highly energetic and joyful.
(C) Madhya - Provides a balanced, steady flow suitable for varied emotional expressions.
(D) Drut - Elicits deep sorrow, contemplation, and peace.

**134.** Given below are two statements:
**Statement I:** According to Hegel, art is a stepping stone to higher forms of absolute truth, which are eventually found in religion and philosophy.
**Statement II:** Schopenhauer believed art, especially music, provides a temporary escape from the suffering caused by the eternal 'Will'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

**135.** The most appropriate description of 'Catharsis' in Aristotle's Poetics is:
(A) The physical cleansing of the theatre before a performance.
(B) The sudden realization of a character's true identity.
(C) The chorus singing at the end of a play.
(D) The emotional purging or purification experienced by the audience after witnessing a tragedy.

**136.** Consider the following statements regarding the 64 Kalas:
I. They encompass personal grooming and decoration (e.g., Visheshakacchedya).
II. They include culinary arts (e.g., Panaka-rasa-ragasava-yojana).
III. They encompass performing arts like music and dance.
IV. They include architectural and engineering skills (e.g., Vastu-vidya).
V. They strictly prohibit any form of literary or poetic games.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

**137.** Which of the following pairs concerning the components of Rasa is incorrectly matched?
(A) Vibhava - The cause or determinant
(B) Anubhava - The physical consequent
(C) Sthayi Bhava - The fleeting, transient emotion
(D) Sattvika Bhava - Involuntary physical response

**138.** Which of the following is an exception to the concept of 'Vighna' (obstacles) to aesthetic experience according to Abhinavagupta?
(A) The universalization (Sadharanikarana) of the characters.
(B) Inability to comprehend the meaning due to obscure language.
(C) Overwhelming personal involvement or selfish interests.
(D) Lack of clarity in the actor's performance.

**139.** Who is the author of the famous Sanskrit text "Sahitya Darpana", which famously defines poetry as "Vakyam Rasatmakam Kavyam" (Poetry is a sentence whose soul is Rasa)?
(A) Bharata Muni
(B) Jagannatha Panditaraja
(C) Dandin
(D) Vishvanatha Kaviraja

**140.** A classical vocalist renders a Thumri with the lyrics "Kahe roke dagar pyare," depicting a playful, teasing interaction between Krishna and Radha. The tempo is lively, and the singing uses light, lilting ornamentation (Murki). What is the primary Rasa?
(A) Raudra
(B) Shringara (specifically, a playful aspect of it)
(C) Bibhatsa
(D) Karuna

**141.** The concept that musical notes (swaras) are not just physical frequencies, but are infused with 'Prana' (life-breath) and inherently possess emotional hues, reflects which philosophical view?
(A) Charvaka materialism
(B) Western empiricism
(C) Nada Brahma (Sound as the Divine)
(D) Structuralism

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ego and personal biases, allowing them to experience the emotion universally.
(C) The spectator is forced to sit in the common seating area.
(D) The spectator falls asleep during the performance.

**215.** A performance uses Raga Kafi, a medium tempo (Madhya Laya), and lyrics describing the playful throwing of colors during Holi (Hori composition). The aesthetic mood created is predominantly:
(A) Karuna
(B) Bhayanaka
(C) Bibhatsa
(D) Shringara and Hasya (Joyous/Romantic)

**216.** In the context of music, 'Sahitya' (lyrics) is crucial for Rasa because:
(A) It provides the specific cognitive context that directs the emotional trajectory of the abstract musical notes.
(B) It dictates the tuning of the instruments.
(C) It replaces the need for rhythm.
(D) It makes the music louder.

**217.** The aesthetic principle of 'Disinterestedness' in Western philosophy implies that aesthetic appreciation is:
(A) Lacking in any emotional response.
(B) Only possible for wealthy individuals.
(C) Independent of any desire to own, consume, or gain practical advantage from the object of beauty.
(D) Boredom with the artwork.

**218.** What does 'Kanti' mean in the context of the aesthetic qualities of a poetic or musical composition (Guna)?
(A) Brilliance, grace, and striking beauty
(B) Harshness
(C) Extreme slowness
(D) Complete silence

**219.** What is the term used by Bharata for the four-fold physical presentation of acting?
(A) Chaturdandi
(B) Chaturvarna
(C) Chaturashram
(D) Chaturvidha Abhinaya (Angika, Vachika, Aharya, Sattvika)

**220.** Which statement correctly encapsulates the aesthetic view of Sri Aurobindo?
(A) Art is purely a biological urge.
(B) Art is a medium for the manifestation of the Divine Reality; it is a spiritual ascent towards the Supramental beauty.
(C) Art is a mechanical reproduction of socio-economic struggles.
(D) Art should only depict physical reality with photographic accuracy.

**221.** Which of the following statements about 'Sattvika Bhavas' is incorrect?
(A) They include Stambha (paralysis/stupor) and Ashru (tears).
(B) They are considered highly authentic because they cannot be easily faked.
(C) They originate from 'Sattva' (inner purity/ genuine feeling).
(D) They are purely voluntary actions that the actor controls with absolute ease.

**222.** Which pair of philosopher and concept is correctly matched in the realm of aesthetics?
(A) Immanuel Kant - Art as an imitation of a copy
(B) Plato - The Categorical Imperative in Art
(C) Aristotle - Art as Absolute Will
(D) Rabindranath Tagore - Surplus Energy Theory

**223.** Given below are two statements:
**Statement I:** The 64 Kalas mentioned by Vatsyayana were intended only for the ascetic community.
**Statement II:** The 64 Kalas were a comprehensive curriculum for the 'Nagaraka' (urbane citizen) to lead a cultured, aesthetically refined, and successful life.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

**224.** The best description of the relationship between 'Laya' and 'Bhava' is:
(A) They are entirely disconnected concepts.
(B) Laya acts as a rhythmic vehicle; a slow Laya naturally supports serious or sorrowful Bhavas, while a fast Laya supports exciting or joyful Bhavas.

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*audience. This application is crucial for the continuous evolution and preservation of the art form. The seminar concludes that mastering Rasa nishpatti and its application to Indian Classical Music remains the ultimate hallmark of a highly accomplished traditional musician.*

Based on the above source, attempt the following five questions.

**256.** What concept is systematically achieved during a live concert as presented by the musicologist?
(A) Historical preservation
(B) Rasa nishpatti
(C) Vocal projection
(D) Instrumental tuning

**257.** How does the musician utilize Rasa nishpatti in Indian Classical Music?
(A) By ignoring the foundational rules of classical performance
(B) By replacing traditional instruments with modern technology
(C) By focusing solely on rapid rhythmic improvisations
(D) By transforming musical structures into aesthetic experience

**258.** What does the application of Rasa nishpatti require from a performer?
(A) A profound understanding of how musical elements interact
(B) A rejection of all historical musical frameworks
(C) A superficial engagement with the audience's reactions
(D) A singular focus on volume rather than emotional depth

**259.** What occurs when a performer successfully navigates the technical complexities of a raga?
(A) They eliminate the need for any formal musical structure
(B) They discourage the audience from experiencing emotions
(C) They facilitate Rasa nishpatti for the audience
(D) They render traditional performance methods obsolete

**260.** What is considered the ultimate hallmark of a highly accomplished traditional musician according to the seminar?
(A) Mastering Rasa nishpatti and its application
(B) Rehearsing extensively without live audiences
(C) Performing exclusively for academic scholars
(D) Avoiding complex musical structures entirely

**Direction :** Please read the following source carefully.

*A cultural researcher is conducting a systematic analysis of the psychological components of art, focusing specifically on the intricate relationship between Bhava and Rasa. The research project examines how the foundational emotional states, identified as Bhava, serve as the crucial starting point for any artistic communication. Through a carefully structured case observation, the researcher illustrates the dynamic process wherein an artist utilizes an underlying Bhava to generate a fully realized aesthetic experience, known as Rasa. The study emphasizes that Bhava and Rasa are fundamentally interdependent; while Bhava provides the raw emotional material, Rasa represents the refined, universalized experience savored by the audience. The analysis demonstrates that without a clearly defined Bhava, the emergence of a coherent Rasa is impossible. The researcher documents various scenarios where the deliberate projection of Bhava successfully culminates in the corresponding Rasa. This transformation from personal emotion to universal aesthetic relish highlights the critical importance of mastering the connection between Bhava and Rasa. Ultimately, the case study validates that the conscious manipulation of Bhava is an essential prerequisite for the successful evocation of Rasa in classical artistic disciplines.*

Based on the above source, attempt the following five questions.

**261.** What serves as the crucial starting point for any artistic communication in the cultural researcher's analysis?
(A) The refined and universalized aesthetic experience
(B) The physical techniques and training of the artist

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universally.
IV. Indian classical music completely rejects the concept of Rasa.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

**233.** Which pair of Western aesthetic philosopher and their key work is incorrectly matched?
(A) Immanuel Kant - Critique of Judgment
(B) Aristotle - Poetics
(C) Alexander Baumgarten - Aesthetica
(D) Plato - Critique of Pure Reason

**234.** Given below are two statements:
**Statement I:** Vatsyayana's 64 Kalas include 'Tandava' and 'Lasya' as distinct arts.
**Statement II:** The Kalas were a diverse mix of performing arts, literary skills, personal hygiene, and craftsmanship.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

**235.** The most appropriate interpretation of Abhinavagupta's 'Abhivyaktivada' in a musical context is:
(A) The music physically creates a new emotion in the air.
(B) The listener scientifically calculates the frequencies to understand the emotion.
(C) The music merely imitates the sounds of animals.
(D) The music acts as a catalyst that reveals or manifests the latent emotions already present in the listener's heart.

**236.** Consider the following statements about 'Sadharanikarana':
I. It is the process of de-individualization.
II. It allows a spectator to enjoy a tragic scene without suffering real-world trauma.
III. Bhattanayaka introduced it, and Abhinavagupta refined it.
IV. It makes the aesthetic experience a universal, shared joy.
V. It means the actor completely forgets their lines.
Which of the above statements are correct?
(A) II, III, IV and V
(B) I, II, III and IV
(C) I, III, IV and V
(D) I, II, IV and V

**237.** Which of the following pairs is incorrectly matched regarding the Natyashastra's association of Swaras with Rasas?
(A) Shadja (Sa) - Vira/Raudra
(B) Rishabha (Ri) - Vira/Raudra/Adbhuta
(C) Gandhara (Ga) - Karuna
(D) Panchama (Pa) - Shanta

**238.** Which of the following is an exception to the traditional Indian view of Aesthetics (Saundarya)?
(A) It is closely linked to spiritual realization (Moksha).
(B) It relies on the concept of Rasa.
(C) It finds beauty in the harmony of form and inner meaning.
(D) It views art purely as a commercial commodity meant for mass consumption without spiritual value.

**239.** What is the specific term used for the introductory, slow, rhythm-free improvisation in Indian classical music that establishes the emotional blueprint (Rasa) of the Raga?
(A) Alap
(B) Jhala
(C) Gat
(D) Tarana

**240.** The aesthetic impact of rendering a 'Tarana' in a fast tempo (Drut Laya) is primarily to evoke:
(A) Karuna (Sorrow) and Shanta (Peace)
(B) Utsaha (Energy/Vira) and Chamatkara (Wonder/Joy)
(C) Bhayanaka (Fear)
(D) Bibhatsa (Disgust)

**241.** What is the precise role of 'Shruti' in determining the Rasa of a Raga?
(A) Shrutis have no role in Rasa.
(B) Microtonal inflections drastically alter the emotional color.
(C) Shrutis are only used to count the beats in a Tala.
(D) Shrutis are exclusively used for tuning

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percussion instruments.

**242.** In the 64 Kalas, the art of 'Nimitta-jnana' refers to:
(A) The knowledge of omens and augury.
(B) The art of cooking.
(C) The art of making perfumes.
(D) The art of painting.

**243.** According to traditional texts, how many 'Jatis' (parent scales/melodies) were there, which formed the basis of early Raga-Rasa correlation?
(A) 10
(B) 72
(C) 18
(D) 108

**244.** The fundamental aesthetic difference between 'Khyal' and 'Dhrupad' is:
(A) Khyal is purely instrumental; Dhrupad is vocal.
(B) Dhrupad uses fast rhythmic cycles exclusively, while Khyal uses only slow cycles.
(C) There is no aesthetic difference between them.
(D) Dhrupad is highly structured and solemn, while Khyal offers more freedom and romanticism.

**245.** Which statement correctly identifies the aesthetic contribution of 'Vatsyayana'?
(A) He authored the definitive commentary on the Natyashastra.
(B) He was a Western philosopher who coined the term 'aesthetics'.
(C) He integrated the concept of the 64 Kalas into the socio-cultural life of ancient India.
(D) He invented the Sitar.

**246.** Which of the following statements about 'Aesthetics' according to Kant is incorrect?
(A) Aesthetic judgment is a judgment of taste.
(B) It is entirely based on logical, objective, mathematical proofs of beauty.
(C) It involves a 'disinterested' pleasure.
(D) It bridges the gap between the faculties of understanding and reason.

**247.** Consider the following statements about the interrelation of arts in Ragamala:

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I. The painter uses colors to translate the mood of the musical notes.
II. The poet writes verses that personify the melody.
III. The musician sings the melody, evoking the emotion depicted in the painting and poetry.
IV. This multimedial synthesis was meant to create a holistic Rasa experience.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

**248.** Which pair of Raga and its primary aesthetic mood is incorrectly matched?
(A) Raga Bahar - Extreme grief and fear (Bhayanaka/Karuna)
(B) Raga Darbari - Solemn, majestic, profound (Gambhirya)
(C) Raga Bhairavi - Devotion, compassion, pathos (Bhakti/Karuna)
(D) Raga Khamaj - Light romanticism, flirtatious (Shringara)

**249.** Given below are two statements:
**Statement I:** In Indian aesthetics, the concept of 'Auchitya' (propriety/appropriateness) is vital; the Swara, Laya, and Sahitya must be appropriate for the intended Rasa.
**Statement II:** Singing a tragic lyric about death in a fast, bouncy rhythm violates 'Auchitya' and creates 'Rasa-bhasa'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

**250.** The ultimate culmination of the Rasa experience in Indian Aesthetics is best described as:
(A) 'Ananda' (pure bliss) or a state of transcendental harmony.
(B) A state of physical exhaustion following a performance.
(C) An intellectual understanding of musical and rhythmic theory.
(D) A desire to immediately applaud the efforts of the performer.

**Direction :** Please read the following source carefully.

*In an academic exploration of ancient dramaturgical texts, a scholar investigates the fundamental principles of Rasa according to Bharata and other classical theorists. The study highlights how Bharata formulated the foundational understanding of aesthetic experience, which remains central to traditional performance arts. According to this framework, the principles of Rasa are not merely theoretical concepts but active components that dictate the emotional resonance of a presentation. Bharata established that the evocation of Rasa is the ultimate purpose of any artistic endeavor. The scholar's case study demonstrates that subsequent theorists expanded upon these initial principles of Rasa according to Bharata and others, creating a comprehensive system for evaluating aesthetic success. By analyzing this theoretical evolution, the research reveals how the principles of Rasa function as the core criterion for aesthetic judgment. The investigation further proves that Bharata's structured approach to aesthetic experience provides an essential vocabulary for understanding how art communicates with an audience. Ultimately, the principles of Rasa according to Bharata and others serve as an enduring framework that defines the parameters of artistic expression and reception in traditional contexts.*

Based on the above source, attempt the following five questions.

**251.** What is the fundamental principle investigated by the scholar in the dramaturgical texts?
(A) The physical staging of classical plays
(B) The principles of Rasa according to Bharata
(C) The history of dramatic literature translations
(D) The financial management of theatrical arts

**252.** According to the scholar's case study, what is the ultimate purpose of any artistic endeavor?
(A) The evocation of Rasa
(B) The generation of theoretical debates
(C) The rejection of ancient frameworks
(D) The accumulation of historical archives

**253.** How do the principles of Rasa function within the comprehensive system created by subsequent theorists?
(A) As a minor and irrelevant historical footnote
(B) As a persistent barrier to audience comprehension
(C) As the core criterion for aesthetic judgment
(D) As a strictly functional economic measurement tool

**254.** What does Bharata's structured approach to aesthetic experience provide?
(A) A definitive historical timeline of ancient civilizations
(B) A geographical map of early artistic performance centers
(C) A set of rules for constructing specific musical instruments
(D) An essential vocabulary for artistic communication

**255.** Which aspect dictates the emotional resonance of a presentation in Bharata's framework?
(A) The physical dimensions and size of the stage
(B) The specific and fixed duration of the performance
(C) The principles of Rasa acting as active components
(D) The chronological age and history of the ancient texts

**Direction :** Please read the following source carefully.

*During a seminar on traditional performance, a musicologist presents a detailed case study on Rasa nishpatti and its application to Indian Classical Music. The presentation focuses on how the realization of aesthetic experience, termed Rasa nishpatti, is systematically achieved during a live concert. The musicologist demonstrates that in the context of Indian Classical Music, Rasa nishpatti is not an accidental occurrence but a deliberate process cultivated by the performer. By applying this concept, the musician transforms abstract musical structures into a tangible aesthetic experience for the listeners. The case analysis emphasizes that Rasa nishpatti and its application to Indian Classical Music require a profound understanding of how musical elements interact to evoke a unified emotional response. The study illustrates that when a performer successfully navigates the technical complexities of a raga, they facilitate Rasa nishpatti, thereby bridging the gap between the artist and the*

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(A) The spontaneous invention of new instruments
(B) The vocal accompaniment to the instrumental track
(C) The synergistic balance of both pitch and rhythm
(D) The total absence of structural tempo

**270.** What is the primary objective of analyzing Rasa in relation to swara and laya?
(A) To simplify classical music theory for all beginners
(B) To record the historical origins of musical notes
(C) To replace emotional depth with mechanical precision
(D) To elevate technical skill into artistic communication

**Direction :** Please read the following source carefully.

*A classical vocalist leads a comprehensive workshop analyzing the structural elements of composition, specifically focusing on Rasa in relation to tala, chhanda, and lyrics. The workshop centers on a specific musical piece to demonstrate how rhythmic cycles, poetic meter, and textual content collectively shape the aesthetic outcome. The vocalist explains that Rasa in relation to tala involves selecting the appropriate rhythmic cycle to support the emotional weight of the performance. Furthermore, the exploration of Rasa in relation to chhanda reveals that the specific metric arrangement of a composition subtly guides the listener's aesthetic reception. Most crucially, the workshop highlights Rasa in relation to lyrics, demonstrating how the semantic meaning of the words provides a direct narrative pathway for emotional connection. The case analysis illustrates that when tala, chhanda, and lyrics are perfectly aligned, they create a powerful convergence that amplifies the intended Rasa. The vocalist concludes that ignoring the interplay of these three components diminishes the overall artistic impact. Therefore, understanding Rasa in relation to tala, chhanda, and lyrics is vital for performers aiming to deliver a cohesive and deeply moving musical presentation.*

Based on the above source, attempt the following five questions.

**271.** What does Rasa in relation to tala involve in a musical performance?
(A) Memorizing the exact duration of a live concert
(B) Disregarding timing to focus on vocal range
(C) Selecting rhythmic cycles for emotional weight
(D) Substituting poetic verses for musical instruments

**272.** How does Rasa in relation to chhanda subtly guide the listener's aesthetic reception?
(A) Through the amplification of the singer's voice
(B) Through the specific metric arrangement of a composition
(C) Through the visual gestures of the accompanying musicians
(D) Through the spontaneous translation of the text

**273.** What provides a direct narrative pathway for emotional connection according to the workshop?
(A) The historical background and location of the venue
(B) The specific speed at which the tala is executed
(C) The physical appearance and style of the vocalist
(D) The semantic meaning of the words in the lyrics

**274.** What happens when tala, chhanda, and lyrics are perfectly aligned?
(A) They create a convergence that amplifies Rasa
(B) They restrict the performer's ability to improvise
(C) They confuse the audience with overwhelming complexity
(D) They neutralize the emotional weight of the presentation

**275.** What is the consequence of ignoring the interplay of tala, chhanda, and lyrics?
(A) It drastically improves the speed of the performance
(B) It enhances the listener's intellectual understanding
(C) It diminishes the overall artistic impact

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(C) The historical and social background of the audience
(D) The foundational emotional states identified as Bhava

**262.** What does Rasa represent in the dynamic process of an artist's communication?
(A) The raw emotional material used for the performance
(B) The refined, universalized experience of the audience
(C) The preliminary thoughts and plans of the artist
(D) The unorganized feelings of the individual performer

**263.** According to the research, what is the relationship between Bhava and Rasa?
(A) They are mutually exclusive concepts
(B) They are completely irrelevant to artistic communication
(C) They are fundamentally interdependent
(D) They operate independently without interaction

**264.** What emerges when the deliberate projection of Bhava successfully culminates?
(A) A fragmented audience reaction
(B) A disruption in the artistic performance
(C) The elimination of emotional states
(D) The corresponding Rasa

**265.** What is an essential prerequisite for the successful evocation of Rasa in classical artistic disciplines?
(A) The conscious manipulation of Bhava
(B) The avoidance of emotional expression
(C) The exclusive use of modern instrumentation
(D) The rejection of universalized experiences

**Direction :** Please read the following source carefully.

*In an advanced conservatory setting, an instrumentalist conducts a practical demonstration exploring Rasa in relation to swara and laya. The objective of the session is to illustrate how precise control over musical notes and tempo directly influences aesthetic expression. The instrumentalist begins by isolating individual notes, demonstrating that Rasa in relation to swara requires careful intonation and specific melodic phrasing to evoke distinct moods. Subsequently, the focus shifts to tempo, revealing how Rasa in relation to laya dictates the emotional pacing of the performance. The case study highlights that a slow, deliberate laya might evoke a completely different aesthetic experience compared to a fast, dynamic laya, even when utilizing identical swara combinations. By intricately weaving these elements together, the performer shows that the ultimate aesthetic impact relies heavily on the synergistic balance of both pitch and rhythm. The demonstration proves that analyzing Rasa in relation to swara and laya is essential for musicians seeking to elevate their technical proficiency into profound artistic communication. This detailed examination underscores that swara and laya are indispensable tools for manifesting a specific Rasa during any musical rendition.*

Based on the above source, attempt the following five questions.

**266.** What does Rasa in relation to swara require to evoke distinct moods?
(A) The rapid and random execution of various musical notes
(B) Careful intonation and specific melodic phrasing
(C) The total elimination of all existing rhythmic patterns
(D) A complete disregard for technical melodic accuracy

**267.** Which element dictates the emotional pacing of the performance in the instrumentalist's demonstration?
(A) The volume of the instrument
(B) Rasa in relation to laya
(C) The physical gestures of the performer
(D) Rasa in relation to audience size

**268.** What does a slow, deliberate laya evoke compared to a fast, dynamic laya with identical swara combinations?
(A) A completely different aesthetic experience
(B) An identical emotional response
(C) A confusing lack of artistic expression
(D) A purely visual reaction from the audience

**269.** Upon what does the ultimate aesthetic impact heavily rely, according to the performer?

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*to Western Philosophers often emphasizes the objective properties of the artwork, such as form, proportion, and harmony, alongside the subjective experience of the observer. The case study examines key philosophical debates, illustrating how Western Philosophers have continuously challenged and redefined the criteria for artistic judgment over centuries. By evaluating these theoretical shifts, the seminar demonstrates that aesthetics according to Western Philosophers provides a distinct analytical framework that contrasts with other global traditions. The researcher emphasizes that understanding these Western philosophical perspectives is crucial for developing a comprehensive, global view of art appreciation. Ultimately, the study concludes that aesthetics according to Western Philosophers remains a dynamic and highly influential field of inquiry that continues to shape modern discourses on art criticism, interpretation, and the nature of aesthetic value.*

Based on the above source, attempt the following five questions.

**281.** What objective properties of an artwork are often emphasized in aesthetics according to Western Philosophers?
(A) Form, proportion, and harmony
(B) Spiritual transcendence and meditation
(C) The political affiliation of the artist
(D) The geographic origin of the materials

**282.** What does the researcher systematically trace within the university seminar?
(A) The economic history and funding of art museums
(B) The evolution of aesthetic theories in the West
(C) The technological advancements in paint manufacturing
(D) The biographical details of ancient Indian theorists

**283.** Over centuries, what have Western Philosophers continuously challenged and redefined?
(A) The laws of musical acoustics
(B) The criteria for artistic judgment
(C) The geographic boundaries of ancient states
(D) The financial compensation for artists

**284.** Why is understanding Western philosophical perspectives deemed crucial?
(A) For developing a global view of art appreciation
(B) For discarding non-Western artistic traditions
(C) For standardizing the emotional reactions of observers
(D) For replacing artistic creativity with logical deduction

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**285.** What field of inquiry continues to shape modern discourses on art criticism according to the study?
(A) The mathematical analysis of musical rhythm
(B) The geological study of sculpting materials
(C) Aesthetics according to Western Philosophers
(D) The commercial marketing of contemporary art

**Direction :** Please read the following source carefully.

*A cultural historian is curating an extensive exhibition aimed at providing a comprehensive overview and general knowledge of 64 kalas according to Vatsyayan. The exhibition is designed as a detailed case study to categorize and explain the diverse range of ancient arts and skills outlined in classical literature. The historian explains that acquiring general knowledge of 64 kalas according to Vatsyayan is essential for understanding the holistic educational and cultural standards of the era. The display systematically groups these arts, showing how Vatsyayan's classification encompasses everything from musical and visual arts to practical life skills and social refinements. The curatorial narrative emphasizes that the 64 kalas according to Vatsyayan were not merely hobbies, but integral components of a refined and cultured existence. By analyzing this ancient taxonomy, the historian demonstrates the high value placed on versatile artistic proficiency. The exhibition successfully argues that the general knowledge of 64 kalas according to Vatsyayan offers profound insights into the sophisticated cultural fabric of ancient society, highlighting a historical period where mastering a wide array of arts was considered the pinnacle of personal and social development.*

(D) It isolates the vocal melody from rhythm completely

**Direction :** Please read the following source carefully.

*An academic symposium on classical thought features a detailed comparative study of aesthetics according to Indian Philosophers. The lead scholar presents a comprehensive framework outlining how ancient intellectual traditions conceptualized the nature of beauty and artistic experience. The research emphasizes that aesthetics according to Indian Philosophers is deeply intertwined with spiritual and metaphysical inquiries, rather than being a purely secular pursuit of beauty. Through a review of foundational texts, the scholar demonstrates that Indian Philosophers viewed the aesthetic experience as a means to transcend ordinary worldly consciousness. The case study investigates various ideological schools, revealing a unified consensus among Indian Philosophers that ultimate aesthetic realization brings the audience closer to a state of profound inner bliss. The symposium highlights that aesthetics according to Indian Philosophers requires the participant to actively engage their refined sensibilities to unlock the deeper meaning of an artwork. By analyzing these ancient paradigms, the scholar concludes that the principles of aesthetics according to Indian Philosophers provide a highly sophisticated lens through which traditional arts must be evaluated and understood in contemporary academic settings.*

Based on the above source, attempt the following five questions.

**276.** How did Indian Philosophers primarily conceptualize aesthetics according to the academic symposium?
(A) As spiritual and metaphysical inquiries
(B) As a purely secular pursuit of physical beauty
(C) As an entirely economic transaction in artistic circles
(D) As a structured method for political organization

**277.** How did Indian Philosophers view the aesthetic experience based on foundational texts?
(A) As a simple and mundane method of passing time
(B) As a visual phenomenon devoid of inner meaning
(C) As an irrelevant aspect of spiritual development
(D) As a means to transcend ordinary consciousness

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**278.** What unified consensus was revealed among Indian Philosophers regarding ultimate aesthetic realization?
(A) It divides the audience into distinct social classes
(B) It brings the audience closer to profound inner bliss
(C) It encourages a rejection of all sensory experiences
(D) It limits the intellectual capacity of the participant

**279.** What does aesthetics according to Indian Philosophers require participants to do?
(A) Passively consume the artwork without reflection
(B) Ignore the historical context of the performance
(C) Engage refined sensibilities for deeper meaning
(D) Focus exclusively on the monetary value of the art

**280.** How should the principles of aesthetics according to Indian Philosophers be utilized in contemporary settings?
(A) As an obsolete model for artistic creation
(B) As a replacement for modern scientific inquiries
(C) As a technique strictly for archiving ancient texts
(D) As a sophisticated lens for evaluating traditional arts

**Direction :** Please read the following source carefully.

*In a university seminar dedicated to the philosophy of art, a researcher presents a critical analysis of aesthetics according to Western Philosophers. The presentation systematically traces the evolution of aesthetic theories within the Western intellectual tradition, focusing on how different thinkers have defined beauty, taste, and the purpose of art. The researcher highlights that aesthetics according*

(C) Laya determines the pitch, while Bhava determines the rhythm.
(D) Bhava is only possible in music without any Laya (Alap).

**225.** A painting depicts a woman standing alone in a dark forest, surrounded by snakes, wearing tribal clothing, and playing a snake charmer's flute (Pungi). This iconography is canonically associated with which Ragini?
(A) Ragini Todi
(B) Ragini Asavari
(C) Ragini Bhairavi
(D) Ragini Kedar

**226.** What does 'Rasanubhuti' translate to in the context of Indian aesthetics?
(A) The experience or realization of Rasa
(B) The physical stage
(C) The musical instrument
(D) The written script

**227.** The concept that a beautifully constructed temple is a 'frozen music' is an example of emphasizing:
(A) The isolation of architectural design.
(B) The superiority of music over architecture.
(C) The interrelation of Fine Arts, where proportion, rhythm, and harmony in architecture mirror musical structures.
(D) The lack of aesthetic value in buildings.

**228.** Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
**Assertion (A):** The aesthetic experience of Rasa is often compared to 'Brahmasvada' (the tasting of Brahman).
**Reason (R):** In both experiences, the individual transcends the limitations of the ego (Ahamkara) and experiences a state of pure, non-dual, self-luminous bliss.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**229.** Which statement correctly identifies a core difference between Indian and Western classical aesthetics?
(A) Indian aesthetics completely ignores the emotional state of the audience.
(B) Western aesthetics is purely spiritual, while Indian aesthetics is purely materialistic.
(C) Western aesthetics often focuses on objective formal properties, while Indian aesthetics prioritizes subjective emotional realization.
(D) There is no difference; they use the exact same terminology.

**230.** Match List-I (Elements of Rasa) with List-II (Example in a Musical Performance).
List-I: (Elements of Rasa)
P. Alambana Vibhava
Q. Uddipana Vibhava
R. Anubhava
S. Vyabhichari Bhava
List-II: (Example in a Musical Performance)
1. The physical gestures and swaying of the singer
2. A fleeting feeling of anxiety or joy conveyed through a quick musical phrase
3. The main lyrical theme (e.g., Radha waiting for Krishna)
4. The soft strumming of the Tanpura and the dim lighting of the auditorium
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

**231.** Which of the following statements about 'Bhava' is incorrect?
(A) Bhavas are the psychological states or emotions.
(B) The Natyashastra enumerates a total of 49 Bhavas.
(C) Out of the 49 Bhavas, 8 are Sthayi (permanent).
(D) Bhavas are strictly physical objects used as stage props.

**232.** Consider the following statements about the application of Rasa to Indian Classical Music:
I. Instrumentalists use techniques like Meend and Gamak to mimic vocal emotional expression.
II. A Raga's Vadi swara plays a major role in determining its primary Rasa.
III. Music relies heavily on 'Sadharanikarana' to ensure the audience feels the emotion

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Based on the above source, attempt the following five questions.

**286.** What is the cultural historian aiming to provide through the extensive exhibition?
(A) A financial valuation of ancient artifacts
(B) A chronological history of modern philosophical debates
(C) A theoretical model for contemporary music composition
(D) A comprehensive overview of 64 kalas of Vatsyayan

**287.** Why is acquiring general knowledge of 64 kalas according to Vatsyayan considered essential?
(A) For developing new techniques in modern abstract painting
(B) For discarding ancient and outdated social structures
(C) For understanding historical and cultural standards
(D) For strictly focusing on the metaphysical aspects of art

**288.** How are the 64 kalas categorized in Vatsyayan's classification?
(A) As exclusively musical and dance-based disciplines
(B) As arts, practical life skills, and social refinements
(C) As purely athletic, military, and martial arts
(D) As restricted solely to traditional religious rituals

**289.** How were the 64 kalas viewed rather than merely as hobbies?
(A) As unnecessary distractions from scholarly pursuits
(B) As strictly commercial and profit-driven enterprises
(C) As basic tasks relegated to unskilled laborers
(D) As integral components of a cultured existence

**290.** What was considered the pinnacle of personal and social development in ancient society?
(A) Mastering a wide array of arts
(B) Rejecting all forms of artistic expression
(C) Focusing on a single, isolated practical skill
(D) Accumulating massive wealth through trade

**Direction :** Please read the following source carefully.

*An art historian conducts a specialized visual analysis project exploring the general history of Raga-Ragini Paintings and Raga Dhayana. The research focuses on a specific collection of classical miniatures to illustrate how musical melodies were visually translated into intricate iconographic forms. The scholar explains that the general history of Raga-Ragini Paintings reveals a unique cultural phenomenon where the auditory experience of a musical mode is personified as a distinct character. The case study highlights the critical role of Raga Dhayana—the contemplative verses describing the deity or mood of a raga—in guiding the creation of these artworks. By cross-referencing the poetic texts of Raga Dhayana with the visual elements in the Raga-Ragini Paintings, the historian demonstrates a seamless integration of poetry, music, and painting. The analysis shows that understanding the general history of Raga-Ragini Paintings and Raga Dhayana is vital for decoding the symbolic language embedded in these visual masterpieces. The project concludes that this specific genre of art serves as a remarkable historical testament to how classical traditions synthesized sensory experiences to elevate the overall aesthetic impact.*

Based on the above source, attempt the following five questions.

**291.** What unique cultural phenomenon is revealed through the general history of Raga-Ragini Paintings?
(A) The strict separation of visual and auditory art forms
(B) The use of modern abstract shapes to depict musical notes
(C) The personification of a musical mode as a character
(D) The rejection of poetic verses in classical miniature painting

**292.** What role does Raga Dhayana play in the creation of these classical miniature artworks?
(A) Providing verses that guide the visual creation
(B) Providing the financial funding for the painters
(C) Dictating the chemical composition of the pigments

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(D) Recording the physical dimensions of the canvases

**293.** What does cross-referencing Raga Dhayana texts with Raga-Ragini visual elements demonstrate?
(A) The fundamental incompatibility of different fine arts
(B) A decline in the quality of ancient literary texts
(C) The total dominance of painting over musical expression
(D) A seamless integration of poetry, music, and painting

**294.** Why is understanding Raga-Ragini Paintings and Raga Dhayana vital for scholars?
(A) For estimating the monetary value of modern art pieces
(B) For decoding the symbolic language of these masterpieces
(C) For separating historical myths from geological facts
(D) For rewriting the chronological history of Western aesthetics

**295.** How did classical traditions synthesize sensory experiences according to the project's conclusion?
(A) By isolating human senses to prevent confusion
(B) By prioritizing visual arts exclusively over music
(C) To elevate the overall aesthetic impact
(D) To simplify the artistic process for mass production

**Direction :** Please read the following source carefully.

*During an interdisciplinary academic conference, a theorist presents a compelling conceptual model demonstrating the profound interrelation of Fine Arts. The presentation utilizes a specific case scenario to show how distinct artistic disciplines are fundamentally connected through shared aesthetic principles. The theorist argues that the interrelation of Fine Arts implies that music, painting, literature, and sculpture do not exist in isolation, but continuously inform and enrich one another. By analyzing structural similarities, the study illustrates how a rhythmic pattern in music can be directly correlated to spatial balance in visual arts. The case study highlights that recognizing the interrelation of Fine Arts allows creators to draw inspiration across disciplinary boundaries, leading to more cohesive and resonant artistic outputs. The theorist emphasizes that traditional classification systems often overlook this deep underlying unity. The conference concludes that a thorough understanding of the interrelation of Fine Arts is essential for scholars and practitioners alike, as it fosters a more integrated approach to aesthetic analysis and highlights the universal cognitive and emotional mechanisms that drive all forms of artistic human expression.*

Based on the above source, attempt the following five questions.

**296.** What fundamental argument does the theorist make regarding distinct artistic disciplines?
(A) They are entirely separated by their respective technical requirements
(B) They naturally compete with one another for cultural dominance
(C) They require completely different cognitive mechanisms to appreciate
(D) They are connected through shared aesthetic principles

**297.** What does the interrelation of Fine Arts imply about music, painting, literature, and sculpture?
(A) They continuously inform and enrich one another
(B) They exist in strict isolation from one another
(C) They should never be combined in a single academic study
(D) They share identical physical mediums for expression

**298.** How does the study correlate structural similarities between music and visual arts?
(A) By proving that musicians also make excellent painters
(B) By linking musical rhythm to visual spatial balance
(C) By showing that visual arts are inherently superior to music
(D) By demanding that all artists practice multiple disciplines

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**299.** What advantage does recognizing the interrelation of Fine Arts provide to creators?
(A) It eliminates the need for technical mastery in any single field
(B) It allows them to draw inspiration across disciplinary boundaries
(C) It standardizes the emotional responses of all viewers
(D) It prevents traditional arts from evolving

**300.** What is fostered by a thorough understanding of the interrelation of Fine Arts?
(A) A more integrated approach to aesthetic analysis
(B) A fractured perspective on historical traditions
(C) A decline in specialized artistic training
(D) A rigid adherence to isolated classification systems

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While the list covers many advanced skills for its era, its focus remains on the arts and crafts achievable during that period, making modern aeronautical engineering an obvious exception.

**50.** (A) Arts must be understood through their interrelation
The Vishnudharmottara Purana contains a famous dialogue that emphasizes the deep connection between different art forms. It asserts that one cannot truly understand painting without a knowledge of dance, which in turn requires an understanding of instrumental and vocal music. This holistic view serves as the best illustration of the interrelation of fine arts in Indian tradition, suggesting that mastery in one area is fundamentally linked to an appreciation of the others.

**51.** (C) Metrical structure or rhythmic pattern of poetic verses
In the context of aesthetics and literature, Chhanda refers to the metrical structure or rhythmic pattern of poetic verses. It dictates the arrangement of long and short syllables, which creates a specific cadence when the lyrics are recited or sung. This rhythmic framework is essential for maintaining the flow of a musical composition and significantly contributes to the overall emotional mood, as different meters are naturally suited to expressing different sentiments and themes.

**52.** (D) Sahitya Darpana (Vishvanatha)
The Sahitya Darpana, written by Vishvanatha Kaviraja, famously describes the aesthetic experience of Rasa as the twin brother of the joy of realizing Brahman. This comparison elevates the experience of art to a transcendental level, suggesting that the bliss derived from a perfect performance is similar in quality to spiritual enlightenment. This concept underscores the profound spiritual significance attributed to aesthetics in Indian philosophy, where the enjoyment of beauty leads to a state of selfless joy.

**53.** (A) Both A and R are true and R is the correct explanation of A.
Arthur Schopenhauer placed music at the top of his artistic hierarchy because of its unique relationship to reality. He argued that while other arts like sculpture or painting represent ideas, music is a direct copy of the primordial Will itself. Because it transcends the world of representation, music provides a more immediate and powerful insight into the nature of existence. This philosophical stance explains why he considered music to be the highest and most profound art form.

**54.** (B) Art is the sensuous presentation of the Absolute Idea.
G.W.F. Hegel viewed aesthetics as the study of how the Absolute Idea is presented through sensory mediums. According to him, art serves as a vehicle for expressing spiritual truth in a form that can be perceived by the senses. This makes beauty in art superior to beauty in nature, as artistic creation is a product of the human spirit. For Hegel, art represents a crucial stage in the unfolding of human consciousness toward ultimate philosophical understanding.

**55.** (D) P-2, Q-3, R-4, S-1
Western aesthetic theories are defined by the diverse perspectives of major thinkers. Plato's theory is centered on the concept of Mimesis and the world of Forms. Aristotle introduced the idea of Catharsis to explain the emotional effect of tragedy. Benedetto Croce famously equated intuition with expression, while Immanuel Kant focused on the nature of disinterested judgment. These core concepts provide the framework for understanding the development of philosophical thought regarding beauty and artistic experience in the West.

**56.** (A) Bhavas can be directly translated as 'Rasa' without any transformation.
Bhavas are the psychological states that serve as the foundation for the aesthetic experience, but they are not identical to Rasa. Rasa is the refined, universalized relish that the audience experiences, whereas Bhava is the underlying emotion. The Natyashastra categorizes forty-nine Bhavas, including the permanent, transient, and involuntary types. Claiming that Bhava can be directly translated as Rasa without any transformation ignores the essential process of refinement and universalization that defines the aesthetic journey.

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and symbolic representation of each sentiment in classical drama and music as described in ancient texts.

**9.** (C) Statement I is true but Statement II is false.
The eight Sattvika Bhavas are distinct involuntary physical responses that arise when an actor is deeply immersed in an emotional state. These include reactions like trembling, sweating, and change of voice. While they are crucial for authentic representation, they are not categorized as transient Vyabhichari Bhavas. Their defining characteristic is that they emerge spontaneously from the heart and cannot be easily controlled or manufactured.

**10.** (A) The audience experiencing emotions free from personal boundaries.
The concept of universalization represents a pivotal phase in aesthetic realization where the spectator transcends their limited individual identity. During this process, the emotions depicted on stage are no longer viewed as belonging to specific historical or fictional figures. Instead, they are experienced as universal feelings shared by all, allowing the audience to relish the essence of the emotion without personal or worldly boundaries.

**11.** (D) I, II, III and IV
The Natyashastra is regarded as a foundational treatise that integrates various disciplines of art. It is traditionally titled the fifth Veda to highlight its spiritual and cultural significance. The text provides a comprehensive exposition of music, dance, and drama while attributing the origin of performance to Lord Brahma. It does not ignore musical concepts but rather establishes the early theoretical framework for Shruti and Swara.

**12.** (B) Raudra - Kapota (Dove-colored)
Aesthetic theory assigns specific symbolic colors to each sentiment to provide visual consistency. While Shringara is represented by dark blue and Hasya by white, Raudra is associated with red to signify anger and fury. Assigning the dove-colored hue, which typically represents Karuna, to the furious sentiment is incorrect. These color codes help in designing costumes and makeup that align with the intended emotional atmosphere of the scene.

**13.** (C) Asuya
Sattvika Bhavas are identified as eight specific involuntary physical reactions like paralysis, horripilation, and tears. These arise from the genuine mental state of the performer. In contrast, Asuya, which refers to envy, is categorized among the thirty-three Vyabhichari Bhavas. Unlike the spontaneous physical manifestations of the Sattvika group, these transient emotions are mental states that arise and subside during the development of a Rasa.

**14.** (D) III, IV, I, II
The interpretation of the Rasa Sutra evolved through the contributions of four major commentators. Bhatta Lollata first proposed a theory of production, followed by Shri Shankuka's theory of inference. Later, Bhattanayaka introduced the concept of enjoyment and universalization. Finally, Abhinavagupta established the most influential theory of manifestation. This historical sequence tracks the philosophical development from literal interpretations toward a more complex understanding of aesthetic consciousness.

**15.** (A) Karuna and Shanta
Certain musical ragas are traditionally associated with specific emotional profiles based on their structure. Raga Darbari Kanada utilizes deep, slow glides and emphasis on the lower octave, which creates an atmosphere of gravity and solemnity. These qualities are highly effective in evoking the peacefulness of Shanta Rasa and the profound compassion of Karuna Rasa, making the performance feel both contemplative and somber.

**16.** (B) Swara-Rasa Sambandha
The relationship between musical notes and emotional states is a fundamental concept in Indian musicology. It suggests that specific arrangements of swaras possess inherent qualities that trigger predictable psychological responses in the listener. This principle allows musicians to systematically select and emphasize certain notes to cultivate a particular Rasa. This intentional use of melodic structures to evoke feelings is the core of the Swara-Rasa connection.

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**17.** (B) Lowering a pitch creates a psychological effect of drooping.
The use of lowered or flat notes in musical scales often produces a distinct psychological impact. Acoustically, flattening a pitch creates a sense of downward motion or drooping, which listeners frequently associate with feelings of gravity, sorrow, or deep contemplation. This tonal characteristic explains why ragas featuring komal Re and Dha are predominantly utilized to express somber moods and the pathos inherent in Karuna.

**18.** (A) The evolution or manifestation of the aesthetic experience
This technical term refers to the process of manifestation or the realization of the aesthetic experience. It explains how the combination of various emotional determinants and physical reactions results in the birth of Rasa in the mind of the spectator. Different scholars have historically debated whether this process involves the actual production, logical inference, or the blissful enjoyment of the universalized essence of emotion.

**19.** (C) Bharata Muni
The famous aphorism detailing the components of aesthetic realization is found in the sixth chapter of the Natyashastra. Bharata Muni is the original author who established this formula to explain how Rasa is generated through the combination of determinants, physical effects, and transient feelings. This foundational statement has served as the basis for centuries of commentary and theoretical development in Indian art and aesthetics.

**20.** (D) Rasa is generated in the character and secondarily in the actor.
Bhatta Lollata's interpretation of the Rasa Sutra suggests that the aesthetic experience is a product that is literally generated. According to this view, Rasa primarily resides in the original historical character being depicted and is then secondarily superimposed onto the actor through their skillful performance. This perspective focuses on the objective creation of the emotion rather than its subjective realization by the audience member.

**21.** (C) It states that Rasa is actually born (Utpanna) in the spectator.
Shri Shankuka proposed that the audience does not directly experience the emotion but rather infers it through logical deduction. Using the analogy of a painted horse to explain the theatrical illusion, he argued that the spectator perceives the actor's skill and concludes that the character is feeling a certain way. He did not claim that Rasa is newly born in the spectator's own mind.

**22.** (B) Shri Shankuka - Anumitivada
The history of Indian aesthetics is defined by the unique theories proposed by major commentators. Shri Shankuka is associated with Anumitivada, which views the aesthetic process as one of logical inference. In contrast, Bhattanayaka is linked to Bhuktivada, while Abhinavagupta is the proponent of Abhivyaktivada. These matching pairs are essential for understanding the different philosophical lenses through which the realization of Rasa has been interpreted over time.

**23.** (A) Both Statement I and Statement II are true.
Bhattanayaka's theory introduced two crucial functional powers of poetic language and performance. Bhavakatva refers to the process of universalization that strips emotions of their personal and historical limitations. Bhojakatva is the subsequent stage where the spectator relishes or enjoys this universalized state. Together, these concepts explain how art transcends ordinary emotional experience to become a source of pure aesthetic joy for the receptive audience member.

**24.** (A) Sphotavada
While Utpattivada, Anumitivada, and Bhuktivada are direct interpretations of Bharata's Rasa Sutra, Sphotavada is a linguistic theory. Proposed by grammarians like Bhartrihari, Sphotavada explains how meaning is suddenly revealed through sound. Although it influenced later aesthetic thinkers like Anandavardhana in their development of the theory of suggestion, it is not primarily an interpretation of the specific aphorism concerning the manifestation of Rasa.

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**25.** (C) Rasa is the revelation of dormant emotions via universalization.
Abhinavagupta's theory suggests that the aesthetic experience is not something newly created but rather a manifestation of latent impressions. These dormant emotions, present in the spectator's heart, are awakened and universalized during a performance. This process reveals the inner bliss of the self, allowing the audience to experience Rasa as a revelation of their own psychological dispositions rather than as an objective external reality.

**26.** (A) Vocal tone modulation that conveys specific emotional states
In the context of vocal performance, Kaku refers to the intentional modulation of the voice to convey specific shades of emotion. It involves subtle variations in tone, pitch, and intensity that help the performer express the underlying feeling of the lyrics. This technique is essential for effectively communicating the intended Rasa, as it adds a layer of psychological depth and nuance to the literal meaning of the words.

**27.** (D) Natyashastra
The Natyashastra provides the earliest and most detailed framework for connecting musical elements with aesthetic sentiments. It explicitly correlates specific notes and microtonal intervals with the various Rasas. This systematic approach established the foundation for how melodies were constructed to evoke predictable emotional responses. No other ancient text offers such a comprehensive initial mapping of the technical aspects of music to the psychological experience of performance.

**28.** (A) Both A and R are true and R is the correct explanation of A.
Classical Indian musicology assigns specific emotional qualities to individual notes. The notes Shadja and Rishabha are traditionally considered powerful and energetic, making them ideal for expressing sentiments like heroism, fury, and wonder. The Natyashastra provides the theoretical basis for this association, grouping these swaras within the category of forceful Rasas. This explains why ragas emphasizing these notes are often used to create a vigorous and majestic atmosphere.

**29.** (C) They are primarily associated with Shringara and Hasya.
In the traditional classification of swaras and sentiments, Madhyama and Panchama are primarily linked to lighter and more pleasant emotions. These notes are recognized for their ability to evoke the romantic essence of Shringara and the lightheartedness of Hasya. Because they possess a balanced and pleasing character, they are frequently used as dominant notes in ragas intended to create a sense of joy, beauty, and emotional warmth.

**30.** (D) P-4, Q-2, R-1, S-3
The Natyashastra systematically organizes the relationship between musical notes and emotional moods. Sa and Ri are used for Vira and Raudra, while Ga and Ni are associated with the pathos of Karuna. Ma and Pa serve the romantic and humorous sentiments, and Dha is linked to the disgust and fear found in Bibhatsa and Bhayanaka. These correlations provide a blueprint for musicians to select notes that align with their intended mood.

**31.** (A) Vilambit laya is exclusively used to express Bhayanaka Rasa.
Temporal speed, or laya, is a critical factor in determining the emotional impact of a performance. While slow tempos are conducive to peace and sorrow, and fast tempos suit heroism and anger, no tempo is restricted to a single emotion. Claiming that a slow tempo is exclusively used for fear is incorrect. In fact, fear is often better represented through irregular or fast rhythms that mimic a racing heart.

**32.** (B) I, II and III
Rhythm and meter play a structural role in shaping the listener's psychological state. Complex or asymmetrical patterns can induce tension, while regular and balanced structures promote tranquility. Forceful rhythmic emphasis on the primary beat can significantly amplify heroic sentiments. It is inaccurate to suggest that rhythm has no emotional impact, as the physical sensation of time and pulse is fundamental to the overall experience of music and dance.

**33.** (B) Vilambit Laya - Karuna Rasa
The speed of a composition is fundamentally linked to the emotional state it conveys. A slow

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# ANSWERS

1. (B) The aesthetic flavor or essence experienced by the audience
The concept of Rasa represents the foundational principle of aesthetic experience within the Indian tradition. It refers to the subtle essence or flavor that an audience member relishes during a performance. This emotional state is not a personal feeling but a universalized experience triggered by the artist's skillful presentation of situational and emotional factors.

2. (A) Eight
In the historical framework of the Natyashastra, the primary authority on dramaturgy, eight original Rasas were codified. These include Shringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bibhatsa, and Adbhuta. Each corresponds to a specific permanent emotional state. Later scholars expanded this list to include Shanta Rasa, but the foundational text strictly enumerates these initial eight categories for theatrical performance.

3. (A) Both A and R are true and R is the correct explanation of A.
The exclusion of Shanta Rasa from early dramaturgy stems from its association with complete detachment and spiritual stillness. The Natyashastra focuses primarily on active theatrical representation and dynamic emotional expression. Since the core of Shanta is the absence of worldly action, early theorists considered it difficult to portray through the traditional fourfold medium of performance used on stage.

4. (D) Sthayi Bhavas are permanent emotional states that transform into Rasa.
Within the architecture of Indian aesthetic theory, Sthayi Bhavas are recognized as the enduring psychological dispositions inherent in the human mind. These latent emotions remain constant throughout a performance and are eventually refined into the corresponding Rasa. This transformation occurs when these permanent states interact with specific causes, physical effects, and transient feelings presented by the performers during a play.

5. (C) P-2, Q-3, R-4, S-1
Every aesthetic experience is rooted in a specific permanent emotion. In this classification, Shringara represents the erotic or romantic essence originating from Rati. Hasya depicts laughter arising from Hasa, while Karuna expresses pathos stemming from Shoka. Raudra signifies the furious sentiment generated by Krodha. Understanding these pairings is essential for analyzing how different emotional moods are systematically developed in classical Indian performing arts.

6. (B) Alambana Vibhava refers to environmental factors that enhance it.
Vibhavas serve as the causes or determinants that awaken latent emotions in the spectator. Alambana Vibhava refers to the fundamental object or person upon whom the emotion depends, such as the hero or heroine. In contrast, Uddipana Vibhava encompasses the environmental factors that stimulate or enhance these feelings. Mistaking the role of environmental factors for the primary subject misinterprets this terminology.

7. (D) I, II and III
The structural elements of the aesthetic process include physical manifestations known as Anubhavas and a standard set of thirty-three fleeting emotional states called Vyabhichari Bhavas. Additionally, Sattvika Bhavas represent involuntary reactions that emerge from genuine inner feelings. These components work together to awaken the Sthayi Bhava. Claims that permanent emotional states remain independent of their causes contradict the fundamental principles of dramaturgy.

8. (A) Raudra - Rudra
Traditional Indian aesthetics associates each Rasa with a specific presiding deity to emphasize its divine or cosmic character. Raudra, representing fury and destruction, is naturally linked to Rudra. Other associations include Vishnu for Shringara and Brahma for Adbhuta. These correlations were established to standardize the emotional ethos

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an imitation of an imitation. This perspective led him to view art as being twice removed from the ultimate truth, making it potentially misleading and less valuable than philosophical reasoning.

**42.** (A) Alexander Baumgarten
Alexander Baumgarten is historically credited with coining the term 'aesthetics' in the middle of the eighteenth century. He defined it as the science of sensory cognition, aiming to establish the study of beauty and perception as a legitimate branch of philosophical inquiry. Before his work, the appreciation of art was not formally categorized under this specific name, making his contribution a significant milestone in the development of modern Western philosophical thought on beauty.

**43.** (D) 64 practical and fine arts for a cultured living
The sixty-four Kalas represent a comprehensive set of practical and fine arts that were considered essential for a refined and cultured life in ancient India. These skills encompass a wide range of activities, including singing, dancing, painting, and personal grooming, as well as more specialized crafts like gardening and carpentry. They were intended to develop a well-rounded personality capable of participating fully in the social and aesthetic life of a civilized society.

**44.** (B) Kamasutra
The Kamasutra, authored by Vatsyayana, is the ancient Sanskrit text that provides a detailed enumeration of the sixty-four Kalas. While often associated primarily with human relationships, the text actually offers a broad view of a sophisticated lifestyle. The inclusion of these arts highlights their importance in the education of a cultured individual, known as a Nagaraka, ensuring they possessed the necessary skills to enjoy a life of aesthetic and social refinement.

**45.** (C) It is a verse personifying a raga as a specific figure.
Raga Dhyana refers to a short verse or poetic description that personifies a specific musical raga as a human or divine figure. These verses describe the physical appearance, clothing, environment, and mood associated with the melody. By providing a concrete visual image, Raga Dhyana helps the artist and the audience understand the emotional ethos and character of the raga, bridging the gap between abstract sound and relatable human experience through personification.

**46.** (D) The Ragamala painting tradition is completely devoid of poetic inscriptions.
Ragamala paintings are a visual representation of the emotional character of various melodies. They are significant because they integrate music, poetry, and painting into a single art form. Each painting typically includes a poetic inscription or Dhyana mantra that describes the scene being depicted. Therefore, the claim that the Ragamala tradition is completely devoid of poetic inscriptions is incorrect, as these verses are essential for identifying and understanding the specific raga or ragini.

**47.** (A) Raga Bhairav - Depicted as an ascetic like Lord Shiva
Traditional iconography in Raga Dhyana assigns specific visual characteristics to each melody. Raga Bhairav is conventionally depicted as an ascetic figure, often resembling Lord Shiva, which reflects its somber and devotional character associated with the early morning. Other matches like Ragini Todi being a warrior or Raga Megh as a woman playing the veena are incorrect according to the standard iconographic traditions found in Ragamala series and classical Sanskrit descriptions.

**48.** (C) Statement I is true but Statement II is false.
The Ragamala system organizes melodies into a family structure, where primary male Ragas are associated with female Raginis and their offspring. This classification is primarily based on the shared emotional mood and aesthetic character rather than on mathematical frequency or technical note ratios. While the system provides a poetic framework for understanding musical relationships, it does not strictly determine the precise physical frequencies used in the performance of the various ragas and raginis.

**49.** (B) Vimanavidya (Designing aeroplanes)
The sixty-four Kalas listed by Vatsyayana include a wide variety of performing and practical arts such as singing, playing instruments, and painting. These were relevant to the social and cultural life of the time. However, designing aeroplanes is not included in this ancient list.

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tempo, or Vilambit Laya, provides the necessary space and duration for the deep exploration of grief and compassion, making it the conventional choice for Karuna Rasa. In contrast, faster tempos are more suited to energetic or aggressive sentiments, whereas a medium tempo is often preferred for the balanced romanticism of Shringara.

**34.** (C) Statement I is true but Statement II is false.
In vocal music, the literary content acts as a determinant that provides a concrete context for the abstract musical notes. While lyrics help specify the emotional situation, instrumental music is still fully capable of evoking Rasa through its own structural elements like melody and rhythm. The claim that instrumental music cannot evoke emotion without words is false, as pure sound inherently possesses the power to trigger deep psychological responses.

**35.** (C) Render a slow, sustained Alap in Raga Bageshri or Yaman.
Creating a sense of profound peace and tranquility requires a musical approach that avoids aggressive ornamentation and rapid movements. A slow, sustained Alap in a raga characterized by serious and melodic stability, such as Yaman or Bageshri, is the most effective method for evoking Shanta Rasa. The emphasis on long, steady notes allows the listener's mind to settle into a meditative state, which is the hallmark of this particular aesthetic experience.

**36.** (D) I, II, III and V
Traditional Indian aesthetic thought is characterized by its integration of artistic beauty and spiritual experience. Thinkers like Coomaraswamy and Tagore emphasized the symbolic and soulful nature of art, viewing it as a realization of universal harmony. The concept of aesthetic joy as a sibling to spiritual bliss further highlights this connection. It is incorrect to claim that Indian aesthetics separates artistic beauty from spirituality, as the two are fundamentally intertwined.

**37.** (C) Croce - Art as mechanical reproduction
Major Western philosophers are associated with specific core concepts that define their aesthetic theories. Aristotle focused on emotional purgation through Catharsis, and Plato viewed art as Mimesis or imitation. Kant described beauty as a disinterested satisfaction. However, Benedetto Croce did not view art as a mechanical reproduction; instead, he famously defined art as intuition and expression, emphasizing the internal creative process over external technical imitation or mass production.

**38.** (B) Beauty is tied to the moral perfection and practical utility of the object.
In Kant's aesthetic theory, the judgment of beauty is characterized by its disinterested nature, meaning it is not tied to the practical use or moral value of the object. We appreciate beauty for its own sake, rather than for how it serves our needs or desires. Therefore, tying beauty to moral perfection or practical utility is an exception to his core principle that aesthetic pleasure should be free from such external considerations.

**39.** (D) I, II, III and IV
The history of Western aesthetics spans from ancient Greece to the modern era. Plato represents the classical period, while Alexander Baumgarten coined the term 'aesthetics' in the eighteenth century. Immanuel Kant's influential work followed later in the same century. Benedetto Croce belongs to the late nineteenth and early twentieth centuries. This sequence reflects the progression of thought from the initial critique of art to the development of systematic and expressive theories.

**40.** (A) Interrelation of Fine Arts creating a unified Rasa
The use of multiple artistic mediums, such as dance, music, and poetry, to cultivate a single emotional atmosphere demonstrates the principle of the interrelation of fine arts. Rather than acting in isolation, these forms converge to create a more powerful and unified aesthetic experience for the audience. This synthesis is a hallmark of traditional performances where various sensory inputs work together to evoke a specific Rasa, such as the beauty of a season.

**41.** (C) Plato
This philosophical critique of art was proposed by Plato in his discussions on the nature of reality. He argued that physical objects are mere imitations of ideal Forms. Since artists create works based on these physical objects, their art is essentially

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**57.** (C) I, III and IV
Rabindranath Tagore's aesthetic philosophy emphasizes the role of human personality and the overflow of emotional energy in the creation of art. He believed that art is a means for individuals to express their creative soul and realize a sense of universal harmony. Unlike strict realists, he did not believe that art should merely imitate nature. Instead, he saw it as a profound response to reality that transcends mere utility, reflecting the deepest truths of human experience.

**58.** (A) Pushpastarana - The art of making a bed of flowers
Each of the sixty-four Kalas refers to a specific skill or art form. Pushpastarana is the delicate art of arranging a bed of flowers, which was considered an important aesthetic skill for a refined lifestyle. Other terms like Nepathya Prayoga refer to the use of costumes and makeup, and Aksharamushtika refers to a form of secret communication. Correctly identifying these arts is essential for understanding the diverse range of cultural and practical skills valued in ancient society.

**59.** (C) Statement I is false but Statement II is true.
A Tarana is a musical form that primarily uses rhythmic syllables such as "nom" and "tom" which do not have a literal semantic meaning. Despite the lack of lyrics, the dynamic rhythmic structure and melodic patterns of a Tarana are highly effective at evoking energetic sentiments like Vira or the sense of wonder in Adbhuta Rasa. This demonstrates that musical elements like tempo and melody can successfully create a powerful aesthetic experience even without the aid of poetry.

**60.** (B) The hero and heroine (Nayak-Nayika) around whom the emotion is centered.
In the architecture of Rasa theory, the Alambana Vibhava is the primary subject or person around whom the emotion is centered. For Shringara Rasa, which focuses on the romantic sentiment, the hero and heroine serve as the essential Alambana. Their presence and interaction provide the fundamental basis for the development of the emotion. Other factors like moonlight or music act as enhancing conditions, but the characters themselves are the core determinants of the romantic mood.

**61.** (C) Sangeeta (Tauratrika)
In traditional Indian aesthetics, the term Sangeeta refers to the integrated combination of three distinct performing arts: vocal music, instrumental music, and dance. This triple symphony, often called Tauratrika, highlights the inseparable nature of these disciplines in the Indian classical tradition. By viewing them as a unified whole, ancient theorists emphasized how each art form supports and enriches the others, creating a more comprehensive and powerful medium for expressing emotional and spiritual themes during a performance.

**62.** (D) Khandita - A heroine rejoicing at her lover's faithfulness.
The classification of heroines, or Nayikas, explores various emotional states related to love. While Proshitabhartrika and Abhisarika are correctly described by their specific situations of longing or meeting, the description of Khandita is inaccurate. A Khandita Nayika is one who is angry or resentful because she discovers her lover has been unfaithful. Reversal of this emotional state to one of rejoicing misrepresents the standard typology used in classical dance and poetry to depict the nuances of Shringara Rasa.

**63.** (A) The experience is identical to ordinary, everyday emotional experiences (Laukika).
Abhinavagupta's formulation of the aesthetic experience emphasizes that it is entirely distinct from ordinary, everyday feelings. Worldly emotions are limited by personal interests and can cause real pain, whereas Rasa is a transcendental and universalized state of bliss. Therefore, claiming that the aesthetic experience is identical to ordinary emotional experiences is an exception to his theory. His focus remains on the transformation of personal psychological states into a state of disinterested wonder and spiritual joy through the process of universalization.

**64.** (B) II, I, III, IV
The major texts of Indian aesthetics and arts appeared over several centuries. The Natyashastra is the earliest foundational work, followed by Vatsyayana's Kamasutra. Sangeet Ratnakara was compiled in the medieval period, and Rasagangadhara belongs to the later classical era. This sequence reflects the historical development of Indian thought, moving from

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outward physical appearances. According to him, art should be viewed as a form of meditation and a spiritual discipline that guides the viewer toward a deeper understanding of the divine. This perspective highlights the fundamental difference between traditional Asian and modern Western approaches to art.

**80.** (B) P-4, Q-3, R-2, S-1
Each component of the Rasa process has a specific role in generating the final experience. Alambana refers to the primary subject, such as the characters in a story. Uddipana represents the enhancing environmental factors. Anubhava identifies the physical manifestations of the emotion, such as a smile or a tear. Finally, Vyabhichari Bhavas are the fleeting, transient emotions that support the dominant mood. Understanding these terms is essential for analyzing the systematic way that Indian aesthetics explains the development of emotional experience.

**81.** (B) It is conventionally associated with the color Black (Krishna).
Bhayanaka Rasa represents the sentiment of fear and is traditionally associated with the color black and the deity Kala. It is usually evoked through sudden, harsh, or irregular musical patterns that create a sense of unease. Suggesting that it is primarily evoked by a slow and soothing Alap using major notes is incorrect, as such musical elements are characteristic of peaceful or romantic moods. The aesthetic of fear requires a much more jarring and tense auditory environment to be effective.

**82.** (A) I, II and III
Western aesthetic thought is marked by several key arguments. Plato famously criticized art for its potential to stir base emotions, while Aristotle defended it by introducing the therapeutic concept of Catharsis. Kant's work established a distinction between different types of beauty. However, Hegel did not believe art was a permanent and insurmountable phase; instead, he argued that art is eventually surpassed by religion and philosophy as the human spirit moves toward a more direct and abstract understanding of the Absolute.

**83.** (C) Karuna - Nirveda (Despondency)
Each Rasa is supported by specific transient emotions that help build the overall mood. Nirveda, or a state of despondency and detachment, is naturally associated with the pathos of Karuna Rasa. Other pairings like Shringara with cruelty or Vira with grief-induced exhaustion are contradictory to the inherent nature of those sentiments. Correctly matching these transient feelings ensures that the secondary emotions reinforce rather than undermine the primary aesthetic experience being developed during the performance or in a literary work.

**84.** (C) Statement I is true but Statement II is false.
Vatsyayana's sixty-four Kalas include practical skills like Tarku-karma, which refers to the art of spinning thread. Contrary to the idea that these arts were only for men, the Kamasutra suggests that they were important for both men and women to master. Education in these arts was considered essential for anyone living a cultured and social life. The claim that women were forbidden from practicing them is false, as women's proficiency in these skills was highly valued in ancient Indian society.

**85.** (C) The emotional impact depends on the specific use of microtones (Kaku), tempo (Laya), lyrics (Sahitya), and the performer's intent.
The emotional impact of a musical performance is not solely determined by the fixed scale of a raga. Instead, it depends on a combination of factors including the tempo, the specific lyrics, and the performer's use of nuances like tonal modulation and ornamentation. This flexibility allows a single raga to evoke different shades of emotion, such as romantic longing or deep sorrow, depending on how these various elements are emphasized and integrated during the actual rendition by the artist.

**86.** (B) I, II, III and V
The aesthetic experience is built from several active components. The raga, rhythmic cycle, and poetic lyrics act as the Vibhavas, or the causes that set the emotional scene. The physical gestures and expressions of the performer serve as the Anubhavas, reflecting the emotion being portrayed. While the venue's acoustics are important for sound quality, they are not typically considered part of the formal emotional

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**72.** (A) I, III and IV
The principle of universalization involves the spectator transcending their personal limitations of time and space to experience emotions in a generalized way. Bhattanayaka was the first to explicitly propose this concept, which was later expanded upon by Abhinavagupta. It ensures that the audience does not view the characters as isolated historical figures but as representatives of universal human feelings. This process is essential for the transition from ordinary emotional response to a state of pure aesthetic relish and shared joy.

**73.** (C) Udakavadyam - Playing music on water-filled bowls (Jal Tarang)
Udakavadyam is correctly identified as the art of playing music on water-filled bowls, a traditional skill that survives today in the form of the Jal Tarang. Other terms like Yantra-matrika refer to mechanics, and Vrikshayurveda concerns the science of gardening and plants. Correctly matching these terms demonstrates an understanding of the diverse technical and artistic skills that were cultivated in ancient Indian society as part of a comprehensive education in the sixty-four traditional arts or Kalas.

**74.** (C) Statement I is true but Statement II is false.
A Shruti represents the smallest microtonal interval that the human ear can perceive in Indian music. According to ancient aesthetics, these subtle variations in pitch are extremely important for emotional expression. Each shruti is believed to possess a specific emotional character, and changing the intonation of a note by even a small microtonal amount can significantly alter the overall Rasa of a raga. Therefore, the claim that shrutis have no effect on emotional expression is inaccurate within this musical tradition.

**75.** (D) The appreciation of beauty is free from any desire to possess or use the object.
This aesthetic theory suggests that the true appreciation of beauty occurs when the observer is free from any personal desire or practical interest in the object. We enjoy a beautiful sunset or a painting not because we want to own it or use it for a purpose, but simply for the sake of the experience itself. This detachment from worldly utility allows for a purer and more universal engagement with art, distinguishing aesthetic pleasure from other forms of satisfaction like hunger or possession.

**76.** (B) Utsaha (Vira Rasa) or Hasya Rasa
The rhythm and bounce of a poetic meter have a natural affinity with certain emotional states. A fast and lively meter creates a sense of energy, excitement, and movement, which is perfectly suited for evoking the heroic sentiment of Vira Rasa or the lightheartedness of Hasya Rasa. In contrast, slower and more flowing meters are typically used for somber or peaceful moods. This structural alignment between meter and emotion helps ensure that the rhythmic flow of the lyrics supports the intended aesthetic experience.

**77.** (C) Vishnudharmottara Purana (Chitra Sutra)
The Vishnudharmottara Purana, specifically its section known as the Chitra Sutra, provides one of the earliest and most comprehensive frameworks for the interrelation of various arts. It details how knowledge of dancing is necessary for painting, and how both are linked to music and sculpture. This text established the foundational principles for Indian artistic theory, emphasizing that the different branches of art are not isolated disciplines but parts of a unified system sharing common principles of rhythm, proportion, and expression.

**78.** (A) Both A and R are true and R is the correct explanation of A.
Raga Malkauns is traditionally depicted in a way that reflects its serious and majestic character. The use of flat notes like komal Ga, Dha, and Ni contributes to a heavy and somber atmosphere, which is suited for creating sentiments of valor or even fear. Its typical iconographic representation as a robust nobleman or ascetic holding a weapon aligns with these melodic properties. The association with late night further enhances the gravity and depth of the emotional experience, justifying its link to Vira Rasa.

**79.** (A) The purpose of Indian art is essentially spiritual and symbolic, aiming to reveal inner truths rather than outward appearances.
Ananda Coomaraswamy was a pivotal figure who emphasized the spiritual and symbolic nature of Indian art. He argued that the purpose of traditional art in India is to reveal inner truths and spiritual realities rather than to simply imitate

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potentially obscure the truth. Understanding these distinct focuses is key to tracing the diverse paths that Western thought has taken in the study of art and beauty.

**109.** (C) Statement I is true but Statement II is false.
In Bharata's theory, Rati is indeed the permanent emotional state that underlies Shringara Rasa. However, it is incorrect to say that this sentiment is limited only to romantic love between humans. In the Indian tradition, Shringara frequently encompasses the theme of devotion, or Bhakti, where the relationship between the soul and the divine is depicted through the imagery of lovers. This spiritual dimension is a major aspect of classical lyrics, dance, and music, particularly in the Bhakti and Sufi traditions.

**110.** (D) Sahitya (or Matu)
The most appropriate term for the literary or lyrical component of a musical composition is Sahitya, which is also sometimes referred to as Matu. While the musical notes or swaras provide the melodic structure, the sahitya provides the specific meaning and context that helps define the intended mood or Rasa. The synergy between the words and the melody is a defining feature of vocal music, ensuring that the emotional message of the piece is clearly communicated to the audience.

**111.** (A) I, II, III and IV
Ragamala paintings are a significant part of Indian art history, originating in the medieval period and flourishing in miniature formats. They personify melodies within a family structure of male Ragas and female Raginis. These works often feature a Dhyana Mantra or verse that describes the scene and the raga's character. The statement that they were only painted as murals is incorrect, as they are most famously known and preserved in the form of beautiful, detailed miniature paintings from various regional schools.

**112.** (B) Vyabhichari Bhava - The audience member
The systematic manifestation of Rasa involves several well-defined components. Vibhava is the cause, Anubhava is the physical effect, and Sthayi Bhava is the permanent emotion. However, the Vyabhichari Bhava is not the audience member. Instead, it refers to the thirty-three transient emotional states that arise and subside to support the main mood. The spectator is known as the Rasika or Sahridaya, who is the one capable of experiencing and relishing the Rasa generated by these combined elements during a performance.

**113.** (B) The spectator feels literal, worldly pain and requires medical attention when viewing a tragedy.
During the process of universalization, the spectator experiences emotions in a detached and aesthetic way. This allows them to enjoy the essence of a tragedy without feeling actual, worldly pain or suffering. Therefore, if a spectator were to feel literal physical pain that required medical attention, it would be a complete failure of the aesthetic experience and the principle of Sadharanikarana. The goal of art is to provide a transcendental joy, even when depicting sorrow, by maintaining an appropriate aesthetic distance.

**114.** (A) I, II, III, IV
The generation of aesthetic emotion begins with the presentation of the causes and enhancing environment. This is followed by the portrayal of the physical reactions and transient feelings by the performer. These external elements then work together to awaken the latent permanent emotion in the mind of the spectator. Finally, this process culminates in the full realization of Rasa. This logical flow explains how a performance moves from the stage to the internal psychological and emotional experience of the audience members.

**115.** (C) Shoka (Sthayi) → Karuna Rasa
When a performer depicts a scene of profound grief, such as a mother mourning her son, they are focusing on the permanent emotion of Shoka, or sorrow. The resulting aesthetic experience for the audience is Karuna Rasa, which is the sentiment of compassion and pathos. This Rasa is characterized by feelings of deep sympathy and emotional resonance with the suffering portrayed on stage. It is one of the primary sentiments explored in traditional Indian drama and music to evoke a shared sense of humanity.

**116.** (D) The temporary obscuring or hiding of the principal Raga's identity by introducing phrases of a similar Raga.
In the context of a musical performance, Tirobhava refers to the temporary hiding or obscuring of the primary raga's identity. This is

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determinants or physical effects described in the systematic theory of Rasa manifestation during a performance.

87. (D) Raga Shree - Depicted as a delicate woman waiting for her lover in the morning.
Raga Dhyana personifies melodies with specific imagery. While Raga Hindol, Deepak, and Megh are associated with the swing, fire, and clouds respectively, the depiction of Raga Shree is different. It is traditionally portrayed as a majestic and royal figure, often associated with the late afternoon or evening and a sense of prosperity and power. Depicting it as a delicate woman waiting for a lover in the morning misidentifies its established iconographic character and the emotional ethos that is traditionally attributed to it.

88. (A) Dhanurvidya (Archery)
Fine arts, or Lalit Kalas, generally refer to those disciplines that are primarily concerned with aesthetic beauty and creative expression, such as poetry, music, and painting. In contrast, Dhanurvidya, which is the science of archery, is categorized as a practical or martial art. While it requires great skill, its primary purpose is functional and related to combat or hunting rather than being a medium for creating and experiencing pure aesthetic delight like the other forms mentioned in traditional aesthetic classifications.

89. (C) II, I, III, IV
The realization of the aesthetic experience follows a logical psychological progression. First, the spectator perceives the external emotional causes and their physical effects. This leads to the process of universalization, where personal and individual boundaries are removed. This state of consciousness then awakens the dormant permanent emotions in the spectator's heart. Finally, the process culminates in the experience of transcendental bliss or Rasa. This sequence describes how a viewer moves from simple perception to a profound state of aesthetic wonder.

90. (A) From Shanta/Shringara to Vira/Adbhuta
A musical performance often shifts its emotional tone as it progresses from a slow introduction to a faster section. The gentle notes and slow tempo of an Alap in Raga Yaman create an atmosphere of peace or soft romanticism. When the player moves to the rapid and aggressive strokes of the Jhala, the mood transforms into one of energy, heroism, or wonder. This progression demonstrates how changes in dynamics and speed can fundamentally alter the resulting aesthetic experience for the listener.

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91. (D) Kala-Samanvaya (Interrelation of arts)
The concept that various forms of artistic expression are interconnected and reinforce each other is known as the interrelation of arts, or Kala-Samanvaya. This principle recognizes that music, dance, and poetry are not isolated disciplines but together form a unified cultural experience. In the Indian tradition, this synergy is essential for creating a complete and powerful aesthetic impact, where the rhythm of the music, the gestures of the dance, and the imagery of the poetry all work toward a single goal.

92. (B) The inherent temperament or nature of the Raga (e.g., serious, playful)
In the context of musical aesthetics, Prakriti refers to the inherent temperament or natural character of a raga. Just as humans have specific personality traits, each raga is thought to possess a distinct nature, such as being serious, playful, romantic, or aggressive. This temperament guides how the raga should be performed and determines its overall emotional impact. Understanding the Prakriti of a raga is essential for an artist to choose the appropriate style and ornaments for its successful rendition.

93. (C) Philosophical study of beauty, art, and taste
Aesthetics is a branch of philosophy dedicated to the study of beauty, art, and taste. It examines how humans perceive and evaluate artistic works and the nature of the emotional responses they trigger. Unlike logic, which deals with reasoning, or ethics, which focuses on morality, aesthetics centers on the sensory and emotional engagement with the world. It explores both the objective properties of beautiful things and the subjective experience of the individual who appreciates them in various forms of art.

94. (D) Ananda K. Coomaraswamy
Ananda K. Coomaraswamy is the author of "The Dance of Shiva," a seminal work that introduced

is a moment of profound clarity and conscious joy where the spectator is fully present in the aesthetic experience. It represents the successful transition from ordinary perception to the relishing of a transcendental, blissful emotional state.

**124.** (B) A state of profound peace, tranquility, and detachment from worldly desires.
Shanta Rasa is characterized by a state of profound peace, tranquility, and a sense of detachment from worldly desires. It represents the emotional equivalent of spiritual equanimity. Unlike more active sentiments like romantic love or heroism, Shanta focuses on stillness and the absence of agitation. It was eventually recognized as a vital part of the aesthetic spectrum, particularly in literature and drama that explore themes of renunciation and the search for ultimate truth and inner harmony within the human soul.

**125.** (C) It determines the structural flow and rhythmic cadence, fundamentally supporting the mood of the lyrics and melody.
In vocal music, the poetic meter or Chhanda plays a structural role that is vital for the aesthetic experience. It determines the rhythmic flow and cadence of the lyrics, ensuring that the movement of the words complements the emotional tone of the melody. This structural harmony is vital for a successful performance, as it helps create a unified aesthetic impact. Far from being a separate element, the meter works together with the swara and laya to guide the audience's emotional response and effectively communicate the intended Rasa.

**126.** (D) Involuntary physical expressions arising from genuine, deep-seated emotional states (Sattva).
Sattvika Bhavas are specific physical responses that occur involuntarily when a performer is genuinely and deeply affected by an emotion. These include reactions like trembling, tears, and changes in skin color. Because they arise spontaneously from the inner self, or Sattva, they are considered proof of an authentic and powerful performance. They are distinct from voluntary movements, as they cannot be easily controlled by the actor's will, adding a layer of genuine emotional intensity to the portrayal on stage.

**127.** (A) Ragamala
The term Ragamala literally translates to a "garland of ragas." It refers to a series of miniature paintings that visually depict the various melodies of Indian classical music. Each painting personifies a specific raga or ragini, capturing its emotional essence, associated season, time of day, and poetic imagery. This unique tradition represents a successful synthesis of music, poetry, and visual art, where the emotional character of a sound is translated into a detailed and evocative visual scene for contemplation.

**128.** (A) Both A and R are true and R is the correct explanation of A.
Traditional Indian temples serve as a prime example of the interrelation of arts. They were designed not just as structures, but as sacred spaces where architecture, sculpture, painting, music, and dance converged. The physical form of the temple provided the setting for ritual performances and visual worship, creating a holistic aesthetic and spiritual environment. This synergy was intended to transform the act of visiting the temple into a complete sensory and spiritual experience, reflecting the divine harmony of the universe.

**129.** (B) It personifies the raga with human/divine attributes, specific clothing, colors, and settings to capture its ethos.
Raga Dhyana is a poetic device used to personify musical melodies with specific human or divine attributes. These verses describe the raga's appearance, its clothing, and the environment in which it is situated. By providing these details, Raga Dhyana helps capture the unique ethos and emotional character of the melody. This personification serves as a bridge between the abstract nature of sound and the visual imagination, allowing both the performer and the audience to better understand and feel the raga.

**130.** (A) P-2, Q-3, R-4, S-1
Each raga in the Ragamala tradition is associated with specific visual imagery that reflects its character. Ragini Asavari is often depicted as a dark-skinned woman with snakes, reflecting its somber and mystical mood. Raga Hindol features a royal figure on a swing, symbolizing the joy of spring. Raga Deepak is linked to fire, while

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associations than on technical scale structures. It also provided the thematic basis for the Ragamala painting tradition, which visually depicted these familial relationships between different musical modes.

**102.** (B) Natyashastra
The Natyashastra is universally recognized as the foundational source for the study of Indian performance arts. It provides an exhaustive and detailed analysis of how emotions should be portrayed through specific physical manifestations and transient feelings. By categorizing the various Anubhavas and Vyabhichari Bhavas, the text offers a practical manual for actors and dancers to effectively communicate the intended Rasa to the audience. Its systematic approach remains the primary reference for understanding the mechanics of traditional Indian dramatic and musical expression.

**103.** (A) Both A and R are true and R is the correct explanation of A.
K.C. Pandey's research highlights the strong connection between Indian aesthetics and the philosophical schools of Kashmir Shaivism. Abhinavagupta, a central figure in this tradition, integrated the concept of absolute bliss or Ananda into his analysis of the aesthetic experience. He viewed the enjoyment of art as a momentary realization of the soul's divine nature, which is a key tenet of Shaiva thought. This perspective provides a profound spiritual foundation for the theory of Rasa as a transcendental experience.

**104.** (A) The majestic and slow paced Chautaal (Dhrupad) effectively brings out Vira, Shanta, and Bhakti Rasas.
The choice of rhythmic cycle, or Tala, significantly influences the emotional tone of a musical piece. For example, the slow and majestic Chautaal is traditionally used in Dhrupad to create an atmosphere of heroism, peace, and devotion. Its steady and powerful beats provide a structural foundation that supports the gravity and solemnity required for these sentiments. In contrast, other talas and speeds might be better suited for lighter or more agitated moods, demonstrating the essential link between rhythm and emotion.

**105.** (C) P-4, Q-3, R-1, S-2
Different forms of art are categorized based on their primary medium of expression. Vachika refers to speech and literature, exemplified by completing poetic verses. Nepathya concerns stagecraft and personal decoration, such as flower arrangements. Chitrakala is visual art, like painting. Sangeet encompasses the playing of musical instruments. These classifications help organize the vast array of arts mentioned in classical texts, showing how each discipline contributes to the overall aesthetic and social landscape of traditional Indian culture.

**106.** (A) Aesthetics is purely a modern concept invented in the 20th century.
The claim that aesthetics is a purely modern concept invented in the twentieth century is incorrect. While the specific term 'aesthetics' was coined in the eighteenth century by Baumgarten, the philosophical study of beauty and art has a history that stretches back to ancient Greece and India. Texts like Bharata's Natyashastra and the works of Plato and Aristotle prove that deep inquiries into the nature of artistic experience and beauty have been central to human thought for thousands of years.

**107.** (D) I, II and IV
The interrelation of arts is a prominent feature of Indian culture. Temple architecture frequently uses sculptures of dancers and musicians to create a unified sacred space. Theoretical texts like the Chitra Sutra emphasize that painting requires an understanding of dance. Ragamala paintings further illustrate this by blending music, poetry, and visual imagery. Contrary to being isolated, Indian music has a deep connection with literature, as the lyrics and poetic themes are often central to the emotional impact of a performance.

**108.** (B) Alexander Baumgarten - Art as a cognitive discipline of sensuous knowledge
Alexander Baumgarten is correctly identified with the focus on art as a cognitive discipline of sensory knowledge, as he was the one who established aesthetics as a specific branch of philosophy. Other philosophers have different focuses: Schopenhauer emphasized the Will, Kant analyzed judgment and disinterestedness, and Plato viewed art as an imitation that could

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the initial codification of drama and social life toward more specialized treatises on musicology and the refined analysis of poetic and aesthetic principles in later centuries.

**65.** (B) The alluring and compassionate (Karuna/ Shringara) mood intrinsic to Todi.
The traditional depiction of Raga Todi features a woman in a forest whose music is so alluring that it mesmerizes wild deer. This specific iconographic motif signifies the gentle, compassionate, and romantic mood that is intrinsic to the raga. By showing the power of music to charm nature, the painting visually communicates the soft and alluring emotional essence of the melody, aligning with the descriptions found in Raga Dhyana verses and the overall ethos of the raga's performance.

**66.** (A) Pity and Fear
In his analysis of tragedy, Aristotle introduced the concept of Catharsis to describe the psychological effect on the audience. He argued that by witnessing a tragic performance, the spectators experience a purification of the specific emotions of pity and fear. This process allows the audience to release these heavy feelings in a safe and structured environment, leading to a sense of emotional relief and purification. This therapeutic function is considered one of the primary values of engaging with tragic art.

**67.** (C) Ritam and Satyam-Shivam-Sundaram
Indian aesthetics is deeply rooted in the Vedic concepts of Ritam, representing cosmic order, and the trio of Satyam, Shivam, and Sundaram. These terms equate truth and goodness with beauty, suggesting that aesthetic perfection is a reflection of the divine order of the universe. This philosophical foundation ensures that the study of beauty is not merely about outward appearance but is a spiritual pursuit aimed at realizing the inherent harmony and sacredness of reality through the medium of art.

**68.** (D) They are fleeting, transient emotions that arise and subside to strengthen the permanent emotion.
Vyabhichari Bhavas are the thirty-three transient emotional states that arise and subside during a performance. Their primary role is to support and strengthen the main permanent emotion, or Sthayi Bhava. Like waves in an ocean, these fleeting feelings add depth and variety to the dominant mood, ensuring that the aesthetic experience is rich and nuanced. They are essential for the full manifestation of Rasa, as they provide the necessary psychological transitions that make the emotional journey relatable and powerful.

**69.** (C) Benedetto Croce
Benedetto Croce is the philosopher famously associated with the theory that art is fundamentally a matter of intuition and expression. He argued that the creative act occurs entirely within the mind of the artist when a specific intuition is formed. For Croce, there is no distinction between having an intuition and expressing it; the internal mental image is the actual work of art. This perspective shifts the focus of aesthetics away from external technical skills toward the internal psychological process of creation.

**70.** (B) Bhukti (Enjoyment)
In his commentary on Bharata's Rasa Sutra, Bhattanayaka interpreted the word 'Nishpatti' to mean Bhukti, or enjoyment. He rejected earlier theories that focused on the production or inference of emotion, arguing instead that the audience member relishes the universalized essence of the sentiment. This shift in interpretation was significant because it centered the aesthetic experience on the subjective joy of the spectator, facilitated by the transformative powers of poetic language that remove personal and historical limitations from the emotion.

**71.** (D) Bhava is the root emotion or psychological state, whereas Rasa is the refined aesthetic experience of that emotion.
While the two terms are closely related, they represent different stages of the aesthetic process. Bhava refers to the raw emotion or the underlying psychological state that exists in the mind. Rasa, on the other hand, is the refined and universalized experience of that emotion which is relished by the audience. One can think of Bhava as the cause and Rasa as the ultimate effect. This distinction is crucial for understanding how personal feelings are transformed into a shared aesthetic joy.

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done by skillfully introducing melodic phrases that are characteristic of a similar but different raga. This technique creates a sense of suspense and intellectual delight for the listener. It is usually followed by Avirbhava, where the performer returns to the original raga, re-establishing its dominance and resolving the musical tension that was created during the temporary diversion.

**117.** (C) It brings out subtle emotional nuances through variations in vocal delivery and intonation.
The technique of Kaku involves the skillful modulation of the voice or instrument to bring out subtle emotional nuances. It is not about changing the mathematical structure of the music, but about using variations in intonation and delivery to better express the underlying feeling of the performance. This allows the artist to convey a wider range of emotions and adds a human, psychological depth to the rendition. Kaku is essential for effectively communicating the intended Rasa to a receptive and discerning audience.

**118.** (B) Of or pertaining to sensory perception
The term 'aesthetics' is derived from the Greek word 'aisthetikos,' which specifically refers to things that are perceived by the senses. This etymology highlights the foundation of aesthetics in sensory experience and perception. While later philosophical developments have expanded the study to include the intellectual and emotional evaluation of art and beauty, the core of the discipline remains rooted in how we engage with and respond to the world through our physical senses and our immediate perceptions of various forms.

**119.** (D) Vasanas (or Samskaras)
Abhinavagupta used the terms Vasanas or Samskaras to describe the innate, dormant psychological dispositions present in the spectator's mind. He argued that these impressions are the results of past experiences and are universal to all humans. During a performance, these latent states are awakened and transformed into the aesthetic experience of Rasa. This theory explains why different people can share the same emotional response to a piece of art, as it taps into a deep, common layer of human consciousness.

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**120.** (A) Rasa is the enjoyment (Bhoga) of the universalized emotion by the spectator, enabled by the quality of Sattva.
Bhattanayaka's theory of Bhuktivada posits that Rasa is a state of enjoyment or relish. He argued that the process of universalization removes the personal boundaries from emotions, allowing the spectator to experience a pure, blissful relish that is facilitated by the quality of Sattva in the mind. This perspective emphasizes the subjective joy of the audience rather than the literal production or objective inference of the emotion. It centers the aesthetic experience on the transcendental delight that comes from relishing universal feelings.

**121.** (C) Vatsyayana lists them in his text on statecraft and economics, the Arthashastra.
While the sixty-four Kalas are indeed listed by Vatsyayana, they are found in his work the Kamasutra, not in the Arthashastra, which is a text on statecraft by Kautilya. The Kalas represent a holistic approach to education and cultured living, encompassing everything from fine arts like music to practical crafts like tailoring. They were intended to prepare an individual for a successful and aesthetically rich social life. Mistaking the source text misrepresents the social context in which these arts were taught.

**122.** (A) Abhinavagupta - Abhinavabharati
Abhinavagupta is the author of the Abhinavabharati, which is the most influential and definitive commentary on Bharata's Natyashastra. This work provides the philosophical depth and detailed analysis that shaped for centuries the understanding of Rasa theory. Other pairings, such as Bhattanayaka with the Kavyaprakasha or Anandavardhana with the Dasharupaka, are incorrect. Correctly identifying this commentary is essential for anyone studying the history of Indian aesthetics and the development of theatrical and musical theory in the classical period.

**123.** (C) Statement I is true but Statement II is false.
Chamatkara refers to the extraordinary thrill or aesthetic wonder that characterizes the peak of the Rasa experience. It is a state of heightened awareness and delight. However, it is incorrect to say that this state is devoid of cognitive awareness or involves physical unconsciousness. Instead, it

Indian aesthetic and philosophical concepts to a global audience. In this book, he explains the symbolic and spiritual significance of Indian art, using the cosmic dance of Shiva as a primary example of how divine reality is expressed through movement and form. His writings were instrumental in helping the West appreciate the deep intellectual and religious foundations of Asian artistic traditions.

**95.** (A) He states it was created by Brahma by taking pathya (words) from Rigveda, abhinaya (acting) from Yajurveda, geeta (music) from Samaveda, and rasas from Atharvaveda.
According to the Natyashastra, the creation of the Natyaveda was a divine act performed by Lord Brahma. He integrated elements from the four original Vedas to form this fifth Veda, taking the spoken words from the Rigveda, the acting from the Yajurveda, the music from the Samaveda, and the emotional essences from the Atharvaveda. This legendary origin emphasizes the holistic and sacred nature of the performing arts in India, suggesting that drama is a synthesis of all knowledge.

**96.** (B) Frequently the dominant Rasa in romantic thumri compositions.
Bibhatsa Rasa represents the sentiment of disgust and is based on the Sthayi Bhava of Jugupsa. It is associated with the color blue and the deity Mahakala. Because its core emotion is one of aversion, it is rarely the dominant mood in light or romantic thumri compositions, which instead focus on Shringara or Karuna. Claiming that it frequently appears in romantic music is incorrect, as the aesthetic goals of romance and disgust are fundamentally opposed in classical Indian performance and poetry.

**97.** (B) Sublime - Kant
Immanuel Kant is famous for his analysis of the Sublime, which refers to an experience of greatness beyond all possibility of calculation or imitation. While other philosophers are associated with different key terms, such as Aristotle with Catharsis and Plato with Mimesis, the concept of the Sublime is a cornerstone of Kantian aesthetics. This term describes the awe and overwhelming power often felt in the presence of vast nature or great art, distinguishing it from the simpler experience of beauty.

**98.** (C) Statement I is true but Statement II is false.
The sixty-four Kalas described by Vatsyayana include Prahelika, which is the art of creating and solving riddles. These skills were not merely theoretical but were actively applied in the social and daily life of cultured individuals. Engaging in literary games and witty conversation was a hallmark of the refined Nagaraka. Therefore, the claim that these arts had no application in social life is false, as they were specifically intended to enhance the quality of social interaction and intellectual engagement.

**99.** (C) Layakari (e.g., Kuad, Biad)
In musical performance, the intentional use of complex and surprising rhythmic variations is known as Layakari. By deviating from the steady beat through syncopation and unusual subdivisions of time, the performer creates a sense of aesthetic wonder and excitement, known as Chamatkara. These rhythmic acrobatics demonstrate the artist's technical mastery and provide the audience with a delightful intellectual and sensory challenge. This element is particularly prominent in genres like Dhrupad and Khyal, where it adds dynamic energy to the performance.

**100.** (D) Susanne Langer
Susanne Langer is a modern aesthetician known for her theory that art forms serve as symbolic representations of human feeling. She argued that music, in particular, functions as a 'sounding form' that mirrors the dynamic structure of emotional life. Unlike theories that see music as a direct expression of a composer's mood, she viewed it as a way to portray the logic of feelings. This perspective helps explain how instrumental music can convey profound emotions even without the presence of words.

**101.** (C) A medieval system of classifying ragas into families of male ragas, their wives (raginis), and sons (putras)
This system of classification was prevalent in medieval Indian musicology and divided melodies into a family-like hierarchy. It featured primary male Ragas, each associated with several female Raginis as their wives, and sometimes their offspring called Putras. This poetic way of grouping melodies was based more on their shared emotional character and aesthetic

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Ragini Todi is shown in a forest with deer. These established motifs are essential for identifying the specific melodies depicted in this unique and complex artistic tradition.

**131.** (C) It completely rejects the importance of rules (Shastra) in artistic creation.
The claim that Indian aesthetics rejects the importance of rules or Shastra is incorrect. In fact, traditional Indian art is highly structured and governed by detailed canons and theoretical frameworks. These rules provide the foundation upon which creative expression is built. Scholars have always emphasized that true artistic freedom comes from a mastery of these established principles. The focus of Indian aesthetics remains on how these structured forms can lead to a subjective realization of beauty and a spiritual experience.

**132.** (D) I, II and III
The manifestation of Rasa in music depends on several factors, including the dominant notes, the tempo, and the performer's specific interpretation. Different artists can bring out various emotional shades of the same raga by emphasizing different musical elements. However, the claim that lyrics are entirely irrelevant to the Rasa in vocal music is false. In vocal performances, the sahitya provides the necessary context and meaning that directs the listener's emotional response, significantly enhancing the overall aesthetic impact of the melody.

**133.** (C) Madhya - Provides a balanced, steady flow suitable for varied emotional expressions.
The tempo of a musical piece, known as Laya, is fundamental to its emotional character. A medium tempo, or Madhya Laya, provides a steady and balanced flow that is suitable for a wide range of emotional expressions. It avoids the extremes of slowness or speed, making it an ideal choice for many different compositions. In contrast, very slow or very fast tempos are usually reserved for more specific and intense moods, such as deep sorrow or energetic heroism, respectively.

**134.** (A) Both Statement I and Statement II are true.
Hegel and Schopenhauer provided two major Western perspectives on the value of art. Hegel viewed art as a sensible expression of truth that eventually leads to more abstract spiritual understanding. Schopenhauer, on the other hand, saw art, especially music, as a vital escape from the suffering caused by the eternal and blind Will that drives existence. Both philosophers recognized art as a crucial human activity, though they differed on whether its ultimate purpose was the realization of truth or relief from pain.

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**135.** (D) The emotional purging or purification experienced by the audience after witnessing a tragedy.
Aristotle's concept of Catharsis refers to the purification or emotional purging that the audience experiences at the end of a tragedy. By feeling pity for the characters and fear for themselves, the spectators are able to release these intense emotions in a controlled and artistic environment. This process results in a sense of psychological balance and relief, providing a therapeutic value to the dramatic experience. It explains why watching sorrowful events on stage can lead to a positive emotional outcome.

**136.** (A) I, II, III and IV
The sixty-four Kalas listed by Vatsyayana provide a broad curriculum for a refined lifestyle. They cover everything from personal grooming and cooking to the performing arts and engineering skills. The list also includes many forms of literary and poetic games, such as completing verses or solving riddles. These skills were intended to make an individual socially adept and intellectually sharp. Therefore, the statement that they prohibit literary games is incorrect, as these were a vital part of the traditional aesthetic education.

**137.** (C) Sthayi Bhava - The fleeting, transient emotion
The elements of the Rasa process are clearly defined in aesthetic theory. Vibhava is the cause, Anubhava is the physical reaction, and Sattvika Bhavas are the involuntary responses. However, the Sthayi Bhava is not a fleeting or transient emotion. Instead, it is the permanent, root emotion that resides in the mind and is transformed into Rasa. The fleeting emotions are known as Vyabhichari Bhavas. Distinguishing between permanent and transient emotional states is fundamental to understanding how aesthetic sentiments are developed.

the attendants of Shiva. Yama is actually the deity for Karuna Rasa, as the god of death is naturally linked to themes of sorrow and pathos.

**182.** (B) I, II, III and IV
The sixty-four Kalas categorized by Vatsyayana in the Kamasutra were intended to be a complete guide for the Nagaraka, or cultured citizen. They include a diverse range of skills such as practical illusions (Chitrayoga) and personal aesthetics related to cosmetics (Kauchumara-yoga). Mastery of these arts was considered essential for living a successful and refined social life. The inclusion of both performing arts and technical crafts highlights the holistic nature of education and social grace in ancient Indian society.

**183.** (D) Raga Shree - Deep Winter/Snow
Many Indian ragas are traditionally linked to specific seasons, which enhances their aesthetic impact. Raga Vasant is associated with spring, and Malhar and Megh are both linked to the monsoon. However, Raga Shree is not traditionally associated with deep winter or snow. Instead, it is an evening raga often linked with the late afternoon or early winter and a sense of majesty and prosperity. Incorrectly matching these seasonal associations ignores the established cultural and emotional framework of the Raga-Rasa system.

**184.** (C) Statement I is true but Statement II is false.
A Vilambit Khayal is a slow-tempo composition that provides the necessary space for an artist to deeply explore the microtonal nuances and emotional depth of a raga. This deliberate pace is ideal for developing a serious and profound mood. Therefore, the claim that it is the preferred medium for displaying lightning-fast rhythmic acrobatics is false. Such fast and technical displays are instead the hallmark of the Drut, or fast-tempo, section of a performance where speed and agility are emphasized.

**185.** (C) Later scholars argued that 'Nirveda' (detachment) or 'Shama' (tranquility) is a valid, profound emotional state that leads to a supreme aesthetic experience, especially in literature and spiritual dramas.
Shanta Rasa was eventually accepted as the ninth sentiment because later scholars argued that tranquility and detachment are valid and profound emotional states. They identified Nirveda or Shama as a permanent emotional base that can lead to a supreme aesthetic experience. This was especially relevant for literary and spiritual works that focused on the quest for inner peace and liberation. This expansion of the original eight-fold system allowed the theory of Rasa to encompass the full range of human experience.

**186.** (A) I, II, III and V
The relationship between Bhava and Rasa is fundamental to Indian aesthetics. Bhava serves as the psychological raw material that is refined and transformed into the finished product of Rasa. Without the underlying emotion, the aesthetic relish cannot occur. Bharata originally identified eight permanent emotions and thirty-three transient feelings. However, the claim that Rasa is entirely objective and exists physically within an instrument is false; it is a subjective experience that realized only in the mind of the spectator.

**187.** (C) Aharya - Inner, pure emotional involvement (Sattva)
The four-fold system of Abhinaya describes the different mediums of performance. Angika refers to body movements, Vachika to speech and song, and Sattvika to inner emotional involvement. However, Aharya is not about emotional involvement. Instead, it refers to the external elements of performance, such as costumes, jewelry, makeup, and stage props. Correctly identifying these categories is necessary for understanding how a performer uses different tools to communicate the intended story and sentiment to the audience.

**188.** (B) Living a life of severe asceticism and complete renunciation of worldly pleasures.
The Nagaraka, or cultured citizen described by Vatsyayana, was expected to live a life of refined social engagement and aesthetic appreciation. This included proficiency in the sixty-four Kalas and active participation in cultural gatherings. Therefore, living a life of severe asceticism and complete renunciation of worldly pleasures is an exception to this ideal. The concept of the Nagaraka focuses on the sophisticated and balanced enjoyment of worldly life rather than

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## STAY ONE STEP AHEAD.

**145.** (B) Art is the realization of the Infinite in the finite, an expression of joy and harmony.
Rabindranath Tagore viewed art as the realization of the Infinite within the finite. He believed that art is an expression of human joy and a way for individuals to realize their connection to the universal harmony of the world. For him, artistic creation was not a mechanical skill but a soulful response to the beauty of reality. This perspective emphasizes that art should transcend mere utility and propaganda to become a medium for expressing the deepest truths of the human spirit.

**146.** (A) According to traditional texts, all Ragas evoke only Shringara Rasa.
The claim that all ragas evoke only Shringara Rasa according to traditional texts is incorrect. While Shringara is highly celebrated, the Indian musical tradition recognizes that different ragas can evoke a wide variety of sentiments, including peace, heroism, sorrow, and wonder. The aesthetic impact of a raga depends on its melodic structure, the specific notes emphasized, and the tempo used during the performance. This diversity allows music to represent the full spectrum of human emotional and spiritual experience.

**147.** (C) Immanuel Kant - Critique of Judgment
Immanuel Kant's "Critique of Judgment" is the foundational text for his aesthetic theory, where he explores the nature of taste and beauty. Other pairings are incorrect: Plato wrote "The Republic," while Aristotle authored "Poetics." Schopenhauer's major work is "The World as Will and Representation." Correctly matching these philosophers with their primary texts is essential for understanding the different historical approaches to the study of art and the development of major aesthetic theories in Western philosophy.

**148.** (C) Statement I is true but Statement II is false.
Ragamala paintings serve as a unique synthesis of music, poetry, and visual art. They use figurative imagery to depict the emotional character of various melodies, showing human and divine figures in specific settings. The claim that these paintings were primarily abstract and used only geometric shapes is false. Instead, they are celebrated for their detailed and evocative depictions of people, nature, and emotional situations, which help the viewer visualize the mood that the corresponding music is intended to create.

**149.** (C) Beautiful objects look like they were designed for a specific practical function, but we appreciate them simply for their form, without needing them to fulfill that function.
This phrase from Kant's aesthetic theory describes the way we experience beauty. A beautiful object, like a flower or a work of art, often appears as if it were designed for a specific function or purpose. However, we appreciate its beauty without actually needing it to fulfill any practical role in our lives. This "disinterested" appreciation allows us to enjoy the form and harmony of the object for its own sake, independent of its utility or moral value.

**150.** (B) Gambhirya (Gravity) leading to Vira/Shanta/Karuna Rasas.
The architectural structure of a Dhrupad performance in Raga Darbari is designed to create a sense of profound gravity and solemnity. The use of low-pitched notes and steady, sustained tones avoids light and fast ornamentation, resulting in an atmosphere of Gambhirya. This musical approach is highly effective at evoking sentiments such as heroism, peace, or compassion. By focusing on deep and serious sounds, the singer leads the audience toward a state of contemplative and majestic aesthetic experience.

**151.** (D) Logical inference
In Shri Shankuka's theory of Anumitivada, the term Anumana refers to the process of logical inference. He argued that the spectator does not directly feel the character's emotion but instead infers it by observing the actor's skillful representation of the causes and effects. This logical deduction allows the audience to understand the emotional state of the character being depicted. This perspective focuses on the intellectual and cognitive aspects of the theatrical experience rather than a direct emotional participation.

**152.** (A) Dhvanyaloka (by Anandavardhana)
Anandavardhana's Dhvanyaloka, especially with the commentary by Abhinavagupta, is considered a cornerstone for the integration of Kashmir

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**138.** (A) The universalization (Sadharanikarana) of the characters.
Abhinavagupta identified several obstacles, or Vighnas, that can prevent a spectator from achieving the state of Rasa, such as personal bias or a lack of clarity in the performance. However, Sadharanikarana, or universalization, is not an obstacle. In fact, it is the essential process that enables the aesthetic experience. By allowing the spectator to transcend their individual limitations, universalization removes the obstacles of personal ego and worldly interests, paving the way for the realization of pure, transcendental aesthetic bliss.

**139.** (D) Vishvanatha Kaviraja
Vishvanatha Kaviraja is the author of the Sahitya Darpana, a classic text in Sanskrit poetics. In this work, he famously defined poetry as a sentence whose soul is Rasa. This definition highlights the central importance of aesthetic experience in literature, suggesting that no piece of writing can be considered true poetry unless it successfully evokes a sentiment in the reader. His analysis provides a clear and influential framework for understanding the relationship between language, emotion, and beauty in art.

**140.** (B) Shringara (specifically, a playful aspect of it)
Thumri is a genre of semi-classical music that is particularly adept at expressing various shades of the romantic sentiment, or Shringara Rasa. When a vocalist performs a piece describing a playful and teasing interaction between Krishna and Radha, using a lively tempo and light ornamentation, they are primarily focusing on the joyous and flirtatious aspects of love. This creates a charming and lighthearted mood that is characteristic of the romantic essence when portrayed in a playful or humorous context.

**141.** (C) Nada Brahma (Sound as the Divine)
The belief that musical notes are infused with life-breath and possess inherent emotional hues reflects the philosophical concept of Nada Brahma, or sound as the Divine. This view suggests that sound is not just a physical phenomenon but a sacred manifestation of ultimate reality. By engaging with music, one can experience a connection to the divine order of the universe. This spiritual perspective is fundamental to the Indian musical tradition, where the pursuit of tonal perfection is seen as a religious path.

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**142.** (D) Chamatkara (aesthetic wonder/thrill)
In a Kathak performance, the complex interplay between the dancer's footwork and the rhythmic cycles of the music creates a powerful sense of aesthetic wonder and thrill, known as Chamatkara. The audience is captivated by the precision, speed, and rhythmic patterns, which demonstrate the performer's absolute control over time and movement. This experience transcends simple entertainment and becomes a profound aesthetic realization of the beauty of order and skill, leaving the spectator in a state of delighted astonishment.

**143.** (A) The environmental factors (like moonlight, gentle breeze) that stimulate or enhance the emotion
Uddipana Vibhavas are the environmental factors and external conditions that serve to stimulate or enhance the primary emotion being depicted. Examples include the setting sun, a gentle breeze, moonlight, or the sounds of nature. While the Alambana Vibhava identifies the main subject or person, the Uddipana factors provide the atmosphere that makes the emotional state more vivid and powerful. Understanding this distinction is necessary for analyzing how artists systematically build a specific mood or Rasa during a performance.

**144.** (B) Nritta is pure rhythmic dance without specific meaning; Nritya is expressional dance conveying emotions and themes.
In Indian classical dance, a clear distinction is made between pure rhythmic movement and expressive storytelling. Nritta refers to dance that focuses on rhythm, footwork, and graceful movements without conveying any specific meaning or story. Nritya, on the other hand, is the aspect of dance that uses gestures, facial expressions, and symbolic movements to express particular emotions and themes. Both are essential components of a complete performance, with Nritta showcasing technical skill and Nritya providing the emotional and narrative depth.

profound and blissful experience for the spectator, as it requires active emotional participation.

**160.** (B) A forceful, energetic rendition of a Tarana or Dhrupad in Raga Adana or Shankara, expressing heroism and valor.
In classical music, Vira Rasa is best expressed through a forceful and energetic performance that conveys a sense of heroism and valor. This is typically achieved using ragas like Adana or Shankara, which have a vigorous and majestic character. Fast-paced forms like Tarana or the steady, powerful rhythms of Dhrupad are ideal for this sentiment. Such a rendition uses strong melodic movements and forceful dynamics to inspire a feeling of courage and strength in the mind of the listener.

**161.** (B) I, II, III and IV
The four major theories of Rasa interpretation offer different perspectives on how the aesthetic experience occurs. They focus on production, inference, enjoyment, and manifestation. However, the claim that all four theories agree that the actor actually feels the original emotion is incorrect. Some theories, such as Anumitivada, emphasize that the emotion is only inferred, and theorists generally distinguish between the personal feelings of the performer and the stylized representation of emotion that leads to the audience's realization of Rasa.

**162.** (A) Akara-jnana - Ignorance of shapes
Each of the sixty-four Kalas represents a specific area of knowledge or skill. Vastu-vidya refers to architecture, Dhatu-vada to metallurgy, and Dyuta-vishesha to the art of gambling or board games. However, Akara-jnana does not mean ignorance of shapes. Instead, it refers to the knowledge of mineralogy or the ability to recognize and understand different types of mines and minerals. Correctly identifying these terms is necessary for understanding the wide range of practical and scientific skills valued in ancient India.

**163.** (C) Chitra (Painting on canvas)
A Prabandha is a type of ancient musical composition that consists of several specific elements, or angas, used to express a raga and its associated Rasa. These include Swara (notes), Biruda (praise), and Pada (lyrics). However, a painting on canvas is not a component of a musical Prabandha. While the different arts are interrelated, the technical structure of a musical composition is made up of auditory and literary elements, making visual art an obvious exception to its internal components.

**164.** (D) The moving, sounding, or accented pitch bridging the high and low
In the system of Vedic chanting, Svarita refers to the accented or moving pitch that acts as a bridge between the high Udatta and the low Anudatta tones. This tonal variation was essential for the correct recitation of the sacred texts and laid the early foundation for the aesthetic use of pitch in Indian music. By creating a dynamic movement between notes, the Svarita accent added a layer of musicality and expression that later evolved into the complex melodic structures of classical ragas.

**165.** (C) A Sattvika Bhava
A physical reaction such as horripilation, where the hair stands on end, is categorized as a Sattvika Bhava in Rasa theory. This is because it is an involuntary response that arises from a genuine and intense emotional state. Such reactions are considered key indicators of an authentic aesthetic experience, showing that the audience member or performer has been deeply affected by the art. These spontaneous manifestations prove that the emotion has reached a level of profound psychological and physical resonance.

**166.** (B) Universalizing the aesthetic object (removing individual, spatial, and temporal boundaries).
The power of Bhavakatva, introduced by Bhattanayaka, is responsible for the process of universalization. Its function is to strip the emotions and situations in a work of art of their individual, spatial, and temporal boundaries. This allows the spectator to experience the emotion as a generalized, universal feeling rather than as something belonging only to a specific character. This transformation is essential for moving from ordinary personal response to the relishing of a pure and shared aesthetic joy or Rasa.

**167.** (D) Drut (fast) Laya shatters the tranquility required for Shanta Rasa, hence Vilambit (slow) Laya is essential.
The realization of Shanta Rasa, which focuses on profound peace and tranquility, requires a

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Shaivism with aesthetic theory. The text explores the concept of Dhvani, or suggestion, and how it leads to the realization of Rasa. Abhinavagupta's analysis provided the philosophical depth that connected the enjoyment of art with the spiritual bliss of the soul. This work remains a primary source for understanding the deep intellectual and religious foundations of the Indian approach to beauty.

**153.** (A) Both A and R are true and R is the correct explanation of A.
Vatsyayana included the art of completing verses, or Kavya-samasya-purana, in the sixty-four Kalas to promote intellectual and literary refinement. This practice was intended for the Nagaraka, or cultured urban citizen, as a way to develop wit, creative thinking, and a deeper appreciation for poetry. Engaging in such literary games was a standard part of social life in ancient India, ensuring that individuals possessed the necessary skills to participate fully in the sophisticated and aesthetically oriented culture of the time.

**154.** (A) The subjective nature of taste and aesthetic judgment was a central problem for Enlightenment philosophers like Kant and Hume.
One of the central problems addressed by Enlightenment philosophers like Kant and Hume was the subjective nature of taste. They grappled with the question of how an individual's personal feeling of beauty could also be considered a universal judgment. This focus on the psychological and philosophical basis of aesthetic appreciation is a defining feature of modern Western aesthetics. It contrasts with earlier approaches and highlights the shift toward analyzing the internal experience and cognitive processes of the spectator.

**155.** (D) P-3, Q-4, R-1, S-2
Each term in Bharata's Rasa Sutra identifies a specific role in the emotional process. Vibhava is the cause or determinant that sets the scene. Anubhava is the consequent or physical effect shown by the performer. Vyabhichari Bhava refers to the transient or accessory emotions that support the main mood. Sthayi Bhava is the permanent or root emotion that is transformed into Rasa. Together, these elements provide a complete systematic explanation of how aesthetic sentiments are generated and experienced.

**156.** (B) Its Sthayi Bhava is Shoka (sorrow).
Shringara Rasa, known as the king of sentiments, is based on the permanent emotion of Rati, which refers to love and attraction. It is associated with the deity Vishnu and has two main aspects: union and separation. Claiming that its Sthayi Bhava is Shoka is incorrect, as Shoka is the root of Karuna Rasa, or the sentiment of sorrow. Understanding these fundamental pairings is essential for correctly identifying and analyzing the different emotional moods portrayed in classical Indian art.

**157.** (C) I, II, III and IV
The interrelation of fine arts is based on the shared principles and synergistic relationships between different disciplines. Architecture provides a physical context, while dance uses both space and time. Painting can capture a static moment of dance or the visual essence of music. Music and poetry are both structured by their movement through time. These connections show that the arts are not isolated but form a unified system where each medium can influence and enhance the expression of the others.

**158.** (D) All of the above
The Natyashastra assigns specific colors to each sentiment to provide visual consistency in costumes and makeup. Adbhuta is linked to yellow, Vira to golden or light hues, and Raudra to red. These colors symbolically represent the nature of the emotion: red for fury, yellow for wonder, and golden for heroism. Correctly applying these associations helps the performer and the audience align their sensory experience with the intended mood, ensuring a more effective and unified portrayal of the sentiment.

**159.** (A) Both Statement I and Statement II are true.
The theory of Dhvani suggests that the highest form of art conveys its message through suggestion rather than direct description. In the context of Rasa, this leads to the concept of Rasa-Dhvani, which argues that the aesthetic sentiment cannot be explicitly named but must be suggested through the combined impact of the causes and effects presented in the work. This subtle approach is believed to create a more

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and instrumental music, elaborate costumes and makeup, poetic lyrics, and complex dramatic expressions. Each medium works together to create a unified and powerful aesthetic experience that no single art form could achieve on its own. This synthesis demonstrates how different artistic principles can be combined to portray a complete story and evoke a rich variety of emotional responses.

**175.** (A) Vira Rasa
A painting that depicts a victorious hero using bold colors like red and orange, accompanied by fast and forceful music, is explicitly designed to evoke Vira Rasa, or the heroic sentiment. The combination of visual imagery of strength and victory with energetic auditory patterns reinforces the feeling of valor and courage. This multimedial approach ensures that the audience experiences the intended mood through both the eyes and the ears, leading to a more powerful and comprehensive realization of the sentiment.

**176.** (B) Leading the audience towards the emotional experience (carrying forward)
The word Abhinaya is derived from a Sanskrit root that means to lead or carry toward. In the context of performance, it refers to the various ways that an actor or dancer leads the audience toward the intended emotional experience or Rasa. It encompasses the four mediums of expression: body movement, speech, costume, and inner emotional involvement. Through these methods, the performer acts as a guide, helping the spectator transcend their daily reality to relish the aesthetic sentiment.

**177.** (B) Ananda Coomaraswamy
Ananda Coomaraswamy is the scholar who emphasized that the goal of traditional Indian art is to bring out the inner reality of a subject rather than just its outward form. He argued that the artist should aim to capture the spiritual essence and symbolic meaning of what they are portraying. This approach contrasts with strict realism, prioritizing the emotional and intellectual depth of the work over anatomical or photographic accuracy. His insights were vital for a deeper appreciation of Asian aesthetics.

**178.** (A) Both A and R are true and R is the correct explanation of A.
The aesthetic experience is described as Alaukika, or extra-worldly, because it is qualitatively different from everyday emotional responses. While real-life sorrow can be painful and traumatic, the experience of sorrow in a well-crafted play brings a state of pure, detached joy known as Ananda. This is because the process of universalization removes the personal sting from the emotion, allowing the spectator to relish its essence. This transformation of worldly feelings into transcendental delight is a core mystery of aesthetics.

**179.** (C) It refers to the form or visual appearance.
In the context of Indian visual arts, the term Rupa refers to the form or visual appearance of an object or figure. It is one of the essential elements that an artist must master to create a successful work. Rupa encompasses the physical structure, shape, and proportions of what is being depicted. Understanding and correctly representing form is necessary for communicating the intended aesthetic meaning and ensuring that the work has a balanced and harmonious visual impact on the viewer.

**180.** (D) P-3, Q-4, R-1, S-2
The history of aesthetics is marked by foundational concepts from both Indian and Western traditions. Sadharanikarana is associated with Bhattanayaka, while the term Brahmananda Sahodara is famously used by Vishvanatha Kaviraja. In Western thought, Aristotle introduced the idea of Catharsis, and Immanuel Kant described beauty as purposiveness without a specific purpose. These concepts provide the necessary vocabulary for analyzing how beauty is perceived and how art transforms human emotional experience across different cultures and historical periods.

**181.** (C) Its primary presiding deity is Yama (God of Death).
Hasya Rasa represents the sentiment of laughter and is based on the Sthayi Bhava of Hasa. According to the Natyashastra, it is considered an offshoot of Shringara Rasa and is traditionally associated with the color white. However, its primary presiding deity is not Yama, the god of death. Instead, it is associated with Pramathas,

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musical environment free from agitation. A fast or complex rhythm would shatter the sense of stillness that is central to this sentiment. Therefore, a slow tempo, or Vilambit Laya, is essential for allowing the mind to settle and experience the state of quietude. By avoiding rapid movements and intense rhythmic tension, the performer can successfully cultivate the meditative and serene atmosphere required for this particular Rasa.

**168.** (A) Music is the direct objectification of the universal 'Will', independent of the phenomenal world.
Schopenhauer's central idea regarding music is that it acts as a direct objectification of the universal Will. Unlike other arts that represent the world of phenomena or ideas, music provides an immediate insight into the underlying force that drives all existence. This makes music independent of the physical world and gives it a unique philosophical power. For Schopenhauer, this profound connection to reality explains why music can offer a powerful, though temporary, relief from the suffering and strivings of daily life.

**169.** (C) Abhinavagupta
Abhinavagupta, the great tenth-century philosopher from Kashmir, is the author of the Abhinavabharati. This work is the only surviving complete commentary on the Natyashastra and is the primary source for our understanding of ancient Indian dramaturgy and musicology. His deep philosophical insights integrated aesthetics with spiritual thought, particularly Shaiva philosophy. By providing a detailed analysis of Rasa theory, Abhinavagupta established a framework that has influenced the interpretation and practice of Indian performing arts for over a thousand years.

**170.** (A) It means imitation or representation of nature/reality in art.
In Western aesthetics, the term Mimesis refers to the concept of imitation or representation. Both Plato and Aristotle used this term to describe how art reflects and portrays reality or nature. While they differed on the value of this imitation—Plato seeing it as a potential distraction from truth and Aristotle viewing it as a natural and therapeutic human activity—the term itself remains central to understanding their theories. It describes the fundamental relationship between an artwork and the world it represents.

**171.** (D) It is primarily evoked by mundane, everyday, predictable events.
Adbhuta Rasa represents the sentiment of wonder and is based on the Sthayi Bhava of Vismaya, or astonishment. It is traditionally associated with the deity Brahma and the color yellow. Because its essence is the experience of something extraordinary or surprising, it cannot be primarily evoked by mundane or predictable everyday events. Such common occurrences fail to trigger the sense of awe and wonder that is necessary for the manifestation of this particular sentiment in art or performance.

**172.** (B) Kashmir Shaivism - Rasa is a transcendental bliss akin to realizing one's divine nature.
In the philosophical school of Kashmir Shaivism, the experience of Rasa is viewed as a transcendental bliss that is similar to realizing one's own divine nature. This perspective, championed by Abhinavagupta, suggests that the joy found in art is a temporary manifestation of the soul's inherent Ananda, or bliss. This elevates the aesthetic experience from a simple psychological response to a profound spiritual event. It provides a religious and philosophical foundation for why beauty and art are so highly valued.

**173.** (C) Statement I is true but Statement II is false.
The ancient system of Shruti-Jati categorized microtones based on their inherent emotional and aesthetic qualities. Families like Dipta (brilliant) and Karuna (compassionate) were used to create specific moods. However, it is incorrect to say that a Karuna shruti would be used for Raudra or Vira Rasa. Since Karuna refers to pathos and compassion, its associated microtones would naturally be employed to evoke sorrow. Forceful sentiments like anger or heroism would instead require more brilliant and intense microtonal inflections.

**174.** (D) A classical dance drama utilizing vocal music, instrumental music, elaborate costumes, poetry, and dramatic expressions simultaneously.
A classical dance drama serves as the best modern example of the interrelation of fine arts. Such a performance simultaneously integrates vocal

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the complete withdrawal from society typical of a forest ascetic.

**189.** (C) A section of the Vishnudharmottara Purana detailing the ancient Indian canons of painting and image-making.
The Chitra Sutra is a specific section of the Vishnudharmottara Purana that serves as a detailed manual for the ancient Indian canons of painting and image-making. it covers various aspects of visual art, including proportions, colors, and the representation of different figures and moods. This text established the foundational principles for Indian painting, emphasizing the importance of both technical skill and emotional expression. It remains a primary source for understanding the theoretical and practical traditions of ancient Indian art.

**190.** (D) Swara, Laya, Sahitya, and Bhava
A performance of Raga Miyan Malhar that uses gliding notes and lyrics about rain and longing perfectly exemplifies the synthesis of several key aesthetic elements. It combines the melodic notes (Swara), the tempo (Laya), the literary content (Sahitya), and the underlying psychological state (Bhava) to create a powerful emotional impact. This integration ensures that the auditory, intellectual, and emotional aspects of the art work together to evoke the intended Rasa, demonstrating the holistic nature of the Indian classical tradition.

**191.** (A) A seed transforming into a tree with the help of soil, water, and sunlight.
The transformation of a Sthayi Bhava into Rasa is often compared to a seed growing into a tree. Just as a seed requires soil, water, and sunlight to manifest its full potential, the permanent emotion needs the combination of causes, physical effects, and transient feelings to become a relished aesthetic experience. This analogy highlights that Rasa is not something entirely new, but rather the developed and refined form of a latent emotion that was already present in the mind.

**192.** (B) Measurement, proportion, and structural anatomy
In the Shadanga, or six limbs of Indian painting, the term Pramana refers to the principles of measurement, proportion, and structural anatomy. It ensures that the figures in a painting are depicted with correct and harmonious relative sizes. This mathematical and structural aspect of art is essential for creating a sense of balance and realism, even in stylized works. Mastery of Pramana allows the artist to build a solid foundation upon which emotional expression and aesthetic beauty can be successfully added.

**193.** (B) Jivanmukti (Liberation while living)
K.C. Pandey's analysis of Indian aesthetics suggests that the ultimate experience of Rasa is closely related to the state of Jivanmukti, or liberation while living. This is because the blissful and selfless state achieved during aesthetic realization is seen as a temporary glimpse of the soul's original divine nature. During the experience of Rasa, the individual is freed from the bondage of worldly ego and personal suffering, mirroring the liberation that spiritual practitioners seek through higher forms of meditation and knowledge.

**194.** (A) Asvada
The specific term used for the aesthetic delight or relish that lies at the heart of the Rasa experience is Asvada. It refers to the internal "tasting" or savoring of the emotional essence of a work of art. This concept emphasizes that the appreciation of beauty is not just an intellectual realization but a sensory and emotional enjoyment. Like tasting a delicious flavor, the Rasika savors the universalized sentiment, leading to a state of profound aesthetic satisfaction and joy.

**195.** (C) Poetry is the highest and most spiritual art form, transcending the physical limitations of other arts.
Hegel established a hierarchy of arts based on how successfully each form could express the Absolute Idea. He placed poetry at the top because it is the most spiritual art form, using language to transcend the physical limitations of material mediums like stone or paint. For Hegel, as art becomes more abstract and less dependent on physical matter, it moves closer to the realm of pure thought and spiritual truth, making poetry the highest point in his systematic classification of artistic development.

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**196.** (D) It evokes a feeling of disgust and nausea in the spectator.
Karuna Rasa represents the sentiment of sorrow and is based on the Sthayi Bhava of Shoka. It is associated with the deity Yama and the color grey. Its goal is to evoke feelings of sympathy, pathos, and compassion in the spectator. Claiming that it evokes feelings of disgust and nausea is incorrect; those reactions are characteristic of Bibhatsa Rasa. The aesthetic purpose of Karuna is to move the audience to tears and empathy, not to cause a sense of physical aversion.

**197.** (C) Expression theory (Croce/Collingwood) - Art is primarily the expression of the artist's emotion/intuition.
The Expression theory, associated with thinkers like Croce and Collingwood, argues that art is primarily the expression of the artist's inner emotion or intuition. This view prioritizes the internal creative process over external formal properties or moral messages. Other options are incorrect: Formalism focuses on "significant form" rather than moral messages, and Mimesis sees art as an imitation rather than the ultimate truth. Institutional theory suggests that the status of art is determined by the conventions of the "art world."

**198.** (A) Both Statement I and Statement II are true.
The statement from the Natyashastra emphasizing that no meaningful dramatic effect can be created without Rasa highlights the central role of aesthetic sentiment. It implies that Rasa is the core soul and primary goal of all performing arts in the Indian tradition. Without the successful communication and relishing of an emotional essence, a performance remains merely a technical display without deeper significance. This principle ensures that the focus of the artist always remains on the emotional and spiritual impact of their work.

**199.** (D) Swaras have inherent aesthetic potentials, but the actual Rasa evoked depends on their contextual usage.
The relationship between musical notes and sentiments is best understood as a flexible potential rather than a rigid rule. While individual swaras have inherent aesthetic qualities, the actual Rasa evoked in a performance depends on their contextual usage, including the surrounding notes, the tempo, and the specific nuances used by the artist. This allows for great creative freedom, as the same note can contribute to different emotional moods depending on how it is integrated into the overall musical structure.

**200.** (A) Add gravity, solemnity, and a sense of vastness, contributing to Gambhirya (Vira/Shanta Rasa).
In the solemn tradition of Dhrupad singing, the use of Gamak, or heavy oscillation of notes, serves a specific aesthetic purpose. It adds a sense of gravity, solemnity, and vastness to the performance, contributing to the quality of Gambhirya. This technique is essential for evoking sentiments such as heroism, peace, or profound devotion. By avoiding light and frivolous movements, the singer uses Gamak to create a majestic and serious atmosphere that guides the listener toward a deeper aesthetic experience.

**201.** (C) The infusion of grace, beauty, and artistic charm
In the Shadanga of Indian painting, Lavanya-Yojanam refers to the infusion of grace, beauty, and artistic charm into the work. While proportions and forms provide the technical structure, it is the quality of Lavanya that gives the painting its aesthetic appeal and soulful character. This limb of art ensures that the work is not just a correct representation of a subject but also a beautiful and pleasing object that can move the spectator and provide a sense of refined delight.

**202.** (A) Bhartrihari
Bhartrihari is the scholar famous for developing the theory of Sphotavada in his work on linguistics. This theory suggests that the meaning of a sentence or a word is revealed in a sudden burst of intuition once the sounds are perceived. This concept of the sudden revelation of meaning heavily influenced later aesthetic thinkers who applied it to the manifestation of Rasa through suggestion. By providing a linguistic model for how complex ideas are communicated, Sphotavada became a vital part of Indian philosophical thought.

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**203.** (A) Both A and R are true and R is the correct explanation of A.
The aesthetic experience is often described as Svanubhuti, or self-realization, because during the state of Rasa, the spectator's individual ego melts away. Freed from the limitations of personal identity and worldly concerns, the soul is able to rest in its own pure and blissful nature. This perspective connects the enjoyment of art with the highest goals of spiritual practice, suggesting that beauty can serve as a medium for experiencing the unconditioned joy that is inherent in the human spirit.

**204.** (B) Chhanda provides the metrical rhythm and poetic meter, structuring the flow of lyrics to complement the emotional tone (Rasa).
Chhanda provides the metrical rhythm and poetic structure for the lyrics used in a musical composition. By organizing the flow of the words, it ensures that the literary content complements the emotional tone of the melody. This structural harmony is vital for a successful performance, as it helps create a unified aesthetic impact. Far from being a separate element, the meter works together with the swara and laya to guide the audience's emotional response and effectively communicate the intended Rasa.

**205.** (C) P-1, Q-2, R-3, S-4
The different elements of rhythm and tempo each contribute to a specific aesthetic impact. A slow tempo supports tranquility and solemnity, while a fast tempo is ideal for excitement and energy. Complex syncopated movements create a sense of aesthetic wonder or thrill through surprise. Symmetrical and balanced rhythms provide a feeling of order and stability. Understanding these connections allows a performer to use rhythm as a powerful tool for shaping the emotional atmosphere and psychological state of the listener.

**206.** (D) It refers to the physical sweating or crying of the actor.
Vibhavas are the causes or determinants that awaken latent emotions, and they are essential for the manifestation of Rasa. They are categorized into Alambana, the primary subject, and Uddipana, the enhancing environment. However, the claim that Vibhava refers to physical sweating or crying is incorrect. Those physical manifestations are actually known as Anubhavas or Sattvika Bhavas, which are the effects or consequences of the emotion rather than the causes that trigger it in the first place.

**207.** (A) I, II and III
Ragamala paintings represent a unique fusion of art, poetry, and classical music. They personify melodies and were highly popular in various royal courts, including the Rajput and Deccani schools. The depiction of Raga Bhairav as Lord Shiva is a standard iconographic feature. However, the statement that they strictly avoided seasonal themes is incorrect. In fact, many Ragamala series are deeply tied to the seasons, as the emotional mood of many ragas is conventionally associated with specific times of the year.

**208.** (B) Art as pure expression/intuition - Benedetto Croce
Benedetto Croce is correctly matched with the view of art as pure expression or intuition, emphasizing the internal creative act. Other options are incorrectly paired: Plato viewed art as an imitation of a copy, not Kant. Aristotle focused on Catharsis, and Schopenhauer famously analyzed art as a way to engage with the Will. Correctly identifying these major theories is essential for understanding the diverse ways that philosophers have explored the nature and purpose of artistic creation throughout Western history.

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**209.** (C) Statement I is false but Statement II is true.
In Indian classical dance, Nritta refers to pure rhythmic movement that does not use facial expressions to convey specific stories. It is Nritya that combines these movements with expressive gestures and Mukhabhinaya to communicate emotions and narrative themes. Therefore, the statement that Nritta conveys complex stories is false. Nritya is the aspect specifically dedicated to the portrayal of Bhava and the realization of Rasa, while Nritta focuses on the technical beauty of rhythm and movement for its own sake.

**210.** (A) The synergistic relationship where principles of one art form influence and enhance another.
The interrelation of fine arts is best described as a synergistic relationship where the principles and elements of one art form influence and enhance another. This concept suggests that different

feelings, while a fast tempo creates a sense of energy, excitement, or agitation. By choosing the appropriate speed, a performer ensures that the rhythmic movement of the music aligns with and reinforces the intended emotional state, leading to a more powerful realization of Rasa.

**225.** (B) Ragini Asavari
The depiction of a woman standing alone in a dark forest surrounded by snakes is the canonical iconographic motif for Ragini Asavari. This imagery reflects the somber, mystical, and slightly melancholic character of the melody. In the Ragamala tradition, such visual scenes are used to help the viewer internalize the specific emotional essence of the raga. By associating a sound with a vivid and symbolic picture, the artist helps communicate the deep psychological and cultural associations of the musical mode.

**226.** (A) The experience or realization of Rasa
Rasanubhuti refers to the actual experience or realization of the aesthetic sentiment of Rasa. It is the moment when the spectator or listener successfully relishes the universalized emotion presented by the art. This term captures the ultimate goal of the entire aesthetic process, moving from the technical elements of the performance to the internal psychological and spiritual event in the mind of the observer. Achieving Rasanubhuti is considered the highest achievement of any well-crafted work of drama, music, or poetry.

**227.** (C) The interrelation of Fine Arts, where proportion, rhythm, and harmony in architecture mirror musical structures.
Describing a beautifully constructed building as "frozen music" is a powerful example of the interrelation of fine arts. It suggests that the principles of harmony, proportion, and rhythm are shared between architecture and music. Just as a musical piece is structured in time, a building is structured in space using similar aesthetic laws. This perspective highlights the common intellectual and sensory foundations of different artistic disciplines, emphasizing that beauty and order manifest themselves in comparable ways across various mediums.

**228.** (A) Both A and R are true and R is the correct explanation of A.
The comparison between aesthetic experience and the tasting of Brahman highlights the transcendental nature of Rasa. In both states, the individual is said to transcend the limitations of the worldly ego and experience a moment of pure, selfless bliss. This spiritual link suggests that art is not just entertainment but a medium for realizing a higher state of consciousness. By removing personal boundaries, the experience of beauty provides a temporary glimpse into the unconditioned joy that spiritual practitioners seek through enlightenment.

**229.** (C) Western aesthetics often focuses on objective formal properties, while Indian aesthetics prioritizes subjective emotional realization.
A key difference between traditional Indian and many Western classical aesthetics is their primary focus. Western theories often prioritize the objective formal properties of a work of art and the nature of artistic judgment. Indian aesthetics, on the other hand, centers on the subjective realization of the audience through the concept of Rasa. This approach emphasizes the internal emotional and spiritual transformation of the spectator as the true measure of artistic success, rather than just the technical or formal perfection of the object.

**230.** (B) P-3, Q-4, R-1, S-2
In a musical performance, the different components of Rasa can be clearly identified. The main lyrical theme acts as the Alambana Vibhava, the primary cause. Environmental factors like soft lighting and tanpura drone serve as the Uddipana Vibhavas. The singer's physical gestures are the Anubhavas, while fleeting feelings expressed through quick phrases are the Vyabhichari Bhavas. Understanding these roles is essential for analyzing how a musician systematically builds a powerful emotional experience for the audience during a live concert.

**231.** (D) Bhavas are strictly physical objects used as stage props.
Bhavas are the psychological states or emotions that form the basis of the aesthetic experience. The Natyashastra categorizes forty-nine Bhavas in total, including eight permanent states and thirty-three transient ones. However, the claim

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sake, rather than for how it can serve our needs or fulfill our interests. This detachment allows for a more objective and universal engagement with the artwork, distinguishing the pleasure of beauty from more mundane satisfactions like possession or utility.

**218.** (A) Brilliance, grace, and striking beauty
In the context of the aesthetic qualities of a composition, known as Gunas, Kanti refers to brilliance, grace, and striking beauty. It is a quality that gives a work of art a radiant and pleasing character. For a musical or poetic piece, Kanti ensures that the expression is elegant and attractive, capturing the attention and providing a sense of refined delight. This quality is essential for making the intended emotional message more effective and ensuring the overall aesthetic success of the work.

**219.** (D) Chaturvidha Abhinaya (Angika, Vachika, Aharya, Sattvika)
Bharata Muni used the term Chaturvidha Abhinaya to describe the four ways that an actor communicates emotion and story to the audience. These include Angika (body movements), Vachika (speech and song), Aharya (costumes and props), and Sattvika (genuine inner emotional involvement). Together, these four mediums provide a comprehensive system for theatrical representation, ensuring that every aspect of the performer's presence is used to lead the spectator toward the realization of the intended aesthetic sentiment or Rasa.

**220.** (B) Art is a medium for the manifestation of the Divine Reality; it is a spiritual ascent towards the Supramental beauty.
Sri Aurobindo's aesthetic philosophy viewed art as a medium for the manifestation of the Divine Reality. He believed that artistic creation is a spiritual ascent that allows both the artist and the viewer to move toward a higher, supramental beauty. For him, the true purpose of art is to transcend physical reality and express the deep truths of the spirit. This elevated perspective sees beauty as a reflection of the sacred, making the pursuit of art a form of spiritual discipline.

**221.** (D) They are purely voluntary actions that the actor controls with absolute ease.
Sattvika Bhavas are characterized by being involuntary physical responses that emerge from genuine inner feeling, or Sattva. Because they are spontaneous reactions like trembling or tears, they are considered proof of a powerful and authentic performance. Therefore, the claim that they are purely voluntary actions that the actor can control with absolute ease is incorrect. In fact, their value lies precisely in the fact that they are difficult to fake, demonstrating the performer's deep psychological immersion in the role.

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**222.** (D) Rabindranath Tagore - Surplus Energy Theory
Rabindranath Tagore's aesthetic theory includes the idea that art is born from the surplus energy of human emotion that exceeds what is needed for mere survival. This "surplus" finds expression in creative work. Other options are incorrectly matched: Plato, not Kant, described art as an imitation of a copy. Aristotle did not view art as Absolute Will; that was Schopenhauer. Correctly identifying these theories is necessary for understanding the different philosophical ways that the origin and nature of art have been analyzed.

**223.** (C) Statement I is false but Statement II is true.
The sixty-four Kalas were not intended for ascetics but were instead a comprehensive curriculum for the Nagaraka, or cultured urbane citizen. Vatsyayana emphasized these skills to prepare individuals for a sophisticated life filled with social grace, intellectual wit, and aesthetic appreciation. Mastery of these arts ensured that a person could participate fully in the cultural and social activities of a civilized community. The claim that they were for the ascetic community misrepresents the worldly and social focus of these traditional arts.

**224.** (B) Laya acts as a rhythmic vehicle; a slow Laya naturally supports serious or sorrowful Bhavas, while a fast Laya supports exciting or joyful Bhavas.
The relationship between tempo and emotion is a fundamental principle of musical aesthetics. Laya acts as a rhythmic vehicle that supports the expression of various moods. A slow tempo is naturally suited for serious, somber, or peaceful

concepts of emotional resonance serve as the primary standard for assessment. This system utilizes these principles to determine the aesthetic quality and overall effectiveness of a presentation, ensuring a rigorous evaluation of art.

**254.** (D) An essential vocabulary for artistic communication
The structured approach to aesthetic experience defined in classical texts offers a specialized set of terms and concepts. This framework provides performers and scholars with a necessary language to describe and understand the complex interaction between art and its audience. By providing these essential analytical tools, the system facilitates a deeper comprehension of communicative processes in art.

**255.** (C) The principles of Rasa acting as active components
In the classical dramaturgical framework, aesthetic concepts are not treated as static or merely theoretical ideas. Instead, they function as dynamic elements that directly influence how a presentation is emotionally perceived. These active components dictate the resonance of a performance, ensuring that the audience experiences the intended emotional impact through the deliberate application of these foundational artistic principles.

**256.** (B) Rasa nishpatti
During a live musical concert, the realization of a complete aesthetic experience is systematically pursued through a deliberate process. This state of attainment, specifically identified as the fulfillment of aesthetic relish, is achieved when the performer effectively applies classical principles. The systematic nature of this achievement distinguishes it from accidental occurrences, marking it as a controlled outcome of performance.

**257.** (D) Transforming musical structures into aesthetic experience
In the realm of traditional music, performers do more than execute technical patterns or abstract sequences. By applying the concept of aesthetic realization, musicians bridge the gap between technical skill and emotional depth. This process involves converting complex musical frameworks into a tangible and relatable experience for the listeners, ensuring that the performance resonates on a profound level.

**258.** (A) A profound understanding of how musical elements interact
The systematic achievement of aesthetic relish in music is not a random event but a carefully cultivated outcome. Performers must possess an in-depth knowledge of how various melodic and rhythmic components work together to create a unified emotional effect. This deep comprehension of artistic synergy is essential for facilitating a successful and resonant connection with the participating audience.

**259.** (C) They facilitate Rasa nishpatti for the audience
When a musician effectively manages the intricate technical requirements and melodic nuances of a specific raga, a specific outcome occurs. This skillful navigation allows for the successful realization of the intended aesthetic experience. By bridging the gap between artistic expression and listener perception, the performer enables the audience to savor the refined emotional essence inherent in the music.

**260.** (A) Mastering Rasa nishpatti and its application
In the field of traditional musical performance, the highest level of achievement is defined by more than just technical speed or memory. The ultimate indicator of a truly accomplished musician is the ability to consistently realize and apply profound aesthetic principles. This mastery ensures that the artist can transform complex structures into a deeply moving and unified emotional experience.

**261.** (D) The foundational emotional states identified as Bhava
Systematic analysis of artistic psychological components reveals that every act of communication begins with specific emotional building blocks. These underlying states serve as the essential point of origin for the creative process. Without these foundational elements, an artist cannot initiate the transition from personal feeling to a broader aesthetic experience that can be shared with an audience.

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that Bhavas are strictly physical objects used as stage props is incorrect. While the physical expression of a Bhava is important, the term itself refers to the internal emotional and mental states of the human mind which are then portrayed by the performer through stylized actions.

**232.** (A) I, II and III
The manifestation of Rasa in music is a complex process involving technical elements and psychological realization. Instrumentalists use specific techniques to mimic vocal expression, and the dominant notes of a raga play a major role in its emotional character. The process also relies on universalization to ensure a shared audience experience. Therefore, the claim that Indian classical music completely rejects the concept of Rasa is false, as the entire system is built around the purposeful expression of emotional sentiments.

**233.** (D) Plato - Critique of Pure Reason
Major Western aesthetic philosophers are linked to specific foundational works. Kant wrote "Critique of Judgment," and Aristotle authored "Poetics." Baumgarten established the field with "Aesthetica." However, Plato is not the author of "Critique of Pure Reason"; that is another major work by Immanuel Kant. Plato's views on art are found in his dialogues like "The Republic" and "Ion." Correctly identifying these sources is vital for accurately studying the historical development of philosophical thought regarding beauty and artistic truth.

**234.** (C) Statement I is false but Statement II is true.
The sixty-four Kalas represent a diverse mix of arts, from the performing and literary to the technical and personal. They were intended as a guide for a cultured lifestyle. While Vatsyayana includes many forms of dance and song, the specific terms 'Tandava' and 'Lasya' are more famously categorized in the context of specialized dance treatises like the Natyashastra. The statement that they are included as distinct arts in Vatsyayana's primary list of sixty-four Kalas is generally considered inaccurate in this context.

**235.** (D) The music acts as a catalyst that reveals or manifests the latent emotions already present in the listener's heart.
Abhinavagupta's theory of manifestation suggests that music acts as a catalyst to reveal emotions that are already dormant in the listener's heart. These latent impressions are awakened and transformed into the aesthetic experience of Rasa during the performance. This perspective centers the emotional impact of music on the psychological dispositions of the audience rather than on an objective creation. It explains how a listener can feel a profound connection to abstract sound as it reveals their own inner emotional and spiritual depths.

**236.** (B) I, II, III and IV
The process of universalization is essential for achieving aesthetic joy. It involves the de-individualization of emotions, allowing the audience to transcend their personal situation and enjoy tragic scenes without real trauma. This concept ensures that the experience is a shared and universal joy. However, the claim that it means the actor completely forgets their lines is incorrect. Such a failure would be a technical obstacle to the performance rather than part of the psychological process of aesthetic realization for the spectator.

**237.** (C) Gandhara (Ga) - Karuna
The Natyashastra assigns specific emotional qualities to each note in the scale. Shadja and Rishabha are linked to heroism and fury, while Panchama and Madhyama are associated with love and laughter. However, the claim that Gandhara is linked to Karuna Rasa while Panchama is linked to Shanta is incorrect in this specific systematic mapping. Gandhara and Nishada are traditionally assigned to Karuna Rasa. Correctly identifying these pairings is necessary for understanding the ancient theoretical foundation of the Swara-Rasa relationship.

**238.** (D) It views art purely as a commercial commodity meant for mass consumption without spiritual value.
The traditional Indian view of aesthetics is characterized by its link to spiritual realization and the harmony between form and meaning. Art is viewed as a medium for experiencing the bliss of

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**271.** (C) Selecting rhythmic cycles for emotional weight
In the structure of a musical composition, the choice of a specific rhythmic cycle is a deliberate artistic decision. This process involves identifying a pattern that complements the intended emotional tone of the piece. By choosing the appropriate rhythmic framework, the performer ensures that the timing supports the overall aesthetic weight, enhancing the depth and resonance of the musical presentation.

**272.** (B) Through the specific metric arrangement of a composition
The way a musical piece is metrically structured plays a subtle yet significant role in guiding the audience's perception. Specific poetic meters and rhythmic arrangements create an underlying framework that shapes the aesthetic experience. This metric guidance helps the listener navigate the emotional landscape of the work, ensuring that the intended mood is communicated effectively through the composition's formal organization.

**273.** (D) The semantic meaning of the words in the lyrics
Lyrics in a musical composition do more than provide a vehicle for melody; they offer a clear narrative foundation. The actual meaning and context of the words create a direct link between the performer's expression and the audience's emotional response. This semantic clarity acts as a vital pathway, allowing the listener to connect deeply with the intended aesthetic theme.

**274.** (A) They create a convergence that amplifies Rasa
A powerful aesthetic outcome is achieved when the rhythmic cycle, poetic meter, and lyrical content of a piece are perfectly synchronized. This alignment results in a unified artistic force that strengthens the intended emotional flavor. By working together in harmony, these three structural elements intensify the overall impact, ensuring that the performance resonates more deeply with the listening audience.

**275.** (C) It diminishes the overall artistic impact
In a cohesive musical presentation, the interaction between rhythm, meter, and lyrics is vital for success. If a performer fails to account for the interplay of these three components, the resulting work lacks unity and depth. This negligence leads to a weakened presentation where the intended aesthetic flavor is not fully realized, ultimately reducing the effectiveness of the artistic endeavor.

**276.** (A) As spiritual and metaphysical inquiries
According to classical Indian thought, the study of beauty and artistic experience is not viewed as a simple secular interest. Instead, it is deeply integrated with broader questions about existence and the nature of the self. This approach connects aesthetic appreciation to spiritual growth, suggesting that art serves a higher purpose beyond mere physical pleasure or decorative visual appeal.

**277.** (D) As a means to transcend ordinary consciousness
Within the framework of ancient intellectual traditions, the experience of art is considered a transformative process. Foundational texts suggest that engaging with beauty allows an individual to move beyond the limitations of everyday, mundane reality. This perspective elevates aesthetic relish to a higher state of awareness, where the observer experiences a profound shift away from ordinary worldly concerns and distractions.

**278.** (B) It brings the audience closer to profound inner bliss
Indian philosophical traditions share a unified consensus regarding the ultimate goal of aesthetic realization. It is believed that a successful encounter with art leads the participant toward a state of deep internal joy. This bliss is not merely a passing pleasure but a significant spiritual milestone, achieved when the audience fully connects with the deeper essence of the artistic work.

**279.** (C) Engage refined sensibilities for deeper meaning
Appreciating art according to traditional philosophical models requires more than passive observation. Participants must actively utilize their developed perceptions and intellectual capacities to uncover the layers of significance within a work. This active engagement allows the observer to move past the surface level, eventually

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and balanced life. His writings show that the appreciation and practice of various arts were not isolated activities but were fundamental parts of the education and lifestyle of a sophisticated citizen.

**246.** (B) It is entirely based on logical, objective, mathematical proofs of beauty.
In Kant's aesthetic theory, the judgment of beauty is specifically described as a judgment of taste, not one based on logical or mathematical proofs. He argued that while beauty is a subjective feeling, it also demands universal agreement. Therefore, the claim that aesthetic judgment is based on objective and mathematical proof is incorrect. For Kant, the pleasure of beauty comes from the harmonious play of our cognitive faculties rather than from the application of scientific rules or logical deductions to the object.

**247.** (D) I, II, III and IV
Ragamala paintings perfectly illustrate the interrelation of arts by creating a holistic experience. The painter uses color and form to translate musical moods, the poet writes verses that personify the melody, and the musician performs the raga to evoke the sentiment depicted in the art and poetry. All these elements work together to create a unified and powerful realization of the intended Rasa. This multimedial approach demonstrates how different forms of creative expression can be synthesized to provide a complete aesthetic journey.

**248.** (A) Raga Bahar - Extreme grief and fear (Bhayanaka/Karuna)
Many ragas have established emotional associations. Raga Darbari is solemn and majestic, while Raga Khamaj is romantic and light. Raga Bhairavi often evokes devotion and compassion. However, the claim that Raga Bahar is associated with extreme grief and fear is incorrect. Raga Bahar is traditionally linked with the joy and vitality of spring, making its primary mood one of happiness and blossoming energy. Incorrectly identifying its emotional ethos ignores the established cultural and melodic framework of the Raga system.

**249.** (A) Both Statement I and Statement II are true.
The principle of Auchitya, or propriety, is vital in Indian aesthetics to ensure that every element of a work is appropriate for its intended mood. In music, this means that the notes, tempo, and lyrics must all work together to support the desired Rasa. If a performer sings tragic words in a fast and bouncy rhythm, they violate this principle, leading to a flawed aesthetic experience known as Rasa-bhasa. Maintaining propriety is essential for creating a successful and authentic emotional impact on the audience.

**250.** (A) 'Ananda' (pure bliss) or a state of transcendental harmony.
The ultimate goal and culmination of the Rasa experience is described as Ananda, a state of pure, transcendental bliss and harmony. It is a moment where the spectator is freed from worldly concerns and individual ego, relishing the universal essence of the emotion presented. This state of joy is not just an emotional reaction but a profound spiritual realization that leaves the individual in a condition of selfless delight. It represents the successful transformation of artistic performance into a meaningful and life-enriching experience.

**251.** (B) The principles of Rasa according to Bharata
In the context of ancient dramaturgical texts, the scholar focuses on the foundational framework established by Bharata. This investigation explores how these specific aesthetic concepts remain central to traditional performance arts. The study highlights that the initial formulation serves as the primary basis for understanding how emotional resonance is effectively created within any artistic presentation.

**252.** (A) The evocation of Rasa
According to the principles formulated in classical dramaturgical frameworks, every artistic endeavor serves a specific ultimate goal. Bharata established that the primary purpose of any performance or presentation is to successfully evoke a profound aesthetic experience within the audience. This objective acts as the central focus for both performers and theorists evaluating the success of creative works.

**253.** (C) As the core criterion for aesthetic judgment
Subsequent theorists expanded upon initial classical principles to create a comprehensive system for evaluating artistic success. Within this evolved theoretical framework, the fundamental

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the soul through the concept of Rasa. Therefore, viewing art purely as a commercial commodity meant for mass consumption without any spiritual value is an exception to this traditional perspective. In the classical Indian framework, the purpose of beauty is always connected to a deeper, more transcendental truth.

**239.** (A) Alap
The Alap is the introductory and rhythm-free section of an Indian classical performance. Its purpose is to slowly and systematically unfold the melodic and emotional blueprint of the raga. By focusing on individual notes and subtle nuances without the constraint of a beat, the artist establishes the primary Rasa of the composition. This section is vital for preparing the listener's mind and building the appropriate emotional atmosphere before the introduction of rhythmic cycles and faster melodic developments.

**240.** (B) Utsaha (Energy/Vira) and Chamatkara (Wonder/Joy)
Performing a Tarana in a fast tempo is primarily intended to evoke sentiments of energy, energy, and wonder. The rapid rhythmic patterns and high-speed melodic phrases create a sense of aesthetic thrill and joy in the listener. This energetic character is perfectly suited for sentiments like Vira and Adbhuta. Such a rendition emphasizes technical brilliance and rhythmic vitality, moving the audience toward a state of excited delight rather than the somber or peaceful moods associated with much slower musical forms.

**241.** (B) Microtonal inflections drastically alter the emotional color.
Microtonal inflections, known as Shrutis, play a vital role in determining the specific emotional color of a raga. Subtle changes in the intonation of a note can drastically alter its psychological impact on the listener. In Indian classical music, each shruti is thought to have a particular aesthetic character, and their precise usage allows the performer to express fine nuances of emotion. This level of tonal detail is essential for the effective manifestation of Rasa through the medium of sound.

**242.** (A) The knowledge of omens and augury.
In the sixty-four Kalas listed by Vatsyayana, the art of Nimitta-jnana refers to the knowledge of omens and augury. This skill involved interpreting signs and events in the environment to predict future outcomes. It was considered part of the broad intellectual and practical education of a cultured individual. While it may seem mystical by modern standards, in ancient society, such knowledge was valued as a practical tool for navigating daily life and social situations in an aesthetically refined and informed manner.

**243.** (C) 18
According to ancient musical texts like the Natyashastra, there were eighteen original Jatis which served as the parent scales and melodic patterns for the early correlation between music and Rasa. These Jatis formed the foundational structure from which the later and more complex system of Ragas eventually developed. Understanding these original forms is essential for tracing the history of Indian music and how the initial theories of tonal-emotional mapping were first established in the classical performing arts tradition.

**244.** (D) Dhrupad is highly structured and solemn, while Khyal offers more freedom and romanticism.
The fundamental aesthetic difference between these two genres lies in their structure and emotional tone. Dhrupad is characterized by its highly structured, solemn, and majestic nature, focusing on gravity and technical purity. Khyal, which literally means "imagination," offers the performer much more freedom for creative improvisation and is often associated with a lighter, more romantic, and decorative style. While both are profound classical forms, they represent two different approaches to the expression of melody and emotion in music.

**245.** (C) He integrated the concept of the 64 Kalas into the socio-cultural life of ancient India.
Vatsyayana's primary contribution to Indian aesthetics was his integration of the sixty-four Kalas into the socio-cultural life of ancient India through his work the Kamasutra. By providing a detailed curriculum for the cultured individual, he highlighted the importance of artistic and practical refinement in the pursuit of a successful

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**262.** (B) The refined, universalized experience of the audience
In the dynamic process of artistic communication, the final outcome of a successful performance is a specific type of aesthetic relish. This state represents the transformation of raw emotional material into a polished and accessible experience for the listener. Unlike individual personal feelings, this refined state is designed to be savored universally, marking the peak of aesthetic success.

**263.** (C) They are fundamentally interdependent
Classical aesthetic theory demonstrates that foundational emotional states and the resulting aesthetic relish cannot exist in isolation. One provides the necessary raw material, while the other represents the refined final outcome of the creative process. This relationship ensures that the emergence of a coherent aesthetic experience relies entirely on the presence and successful manipulation of the underlying emotional states.

**264.** (D) The corresponding Rasa
When an artist intentionally projects a specific foundational emotional state, the process typically reaches a planned conclusion. If the transformation from personal feeling to universal experience is successful, it results in the manifestation of a specific aesthetic flavor. This outcome represents the culmination of the artistic endeavor, where the initial emotion is fully realized as a refined aesthetic experience.

**265.** (A) The conscious manipulation of Bhava
The successful evocation of a refined aesthetic experience in classical art requires a deliberate and controlled approach to emotional expression. Performers must actively manage and transform foundational feelings to ensure they resonate universally. This intentional handling of emotional states is a necessary requirement, as it provides the essential material needed to create a coherent and profound aesthetic outcome.

**266.** (B) Careful intonation and specific melodic phrasing
To evoke distinct moods through musical notes, an instrumentalist must exercise precise control over pitch and melody. This requirement involves more than simple technical accuracy; it necessitates a subtle approach to how notes are articulated and connected. By focusing on these specific melodic details, the performer can effectively manifest the intended aesthetic flavor inherent in the musical composition.

**267.** (B) Rasa in relation to laya
In a musical demonstration, the element of tempo serves as a critical factor in determining how the audience perceives the emotional flow. The specific speed and rhythmic pulse of a performance dictate its aesthetic pacing, influencing the overall mood. By controlling this aspect, the musician can alter the emotional intensity and character of the music, regardless of the notes.

**268.** (A) A completely different aesthetic experience
The relationship between tempo and melodic content is highly significant in classical music. Even when utilizing the exact same sequence of notes, changing the rhythmic speed from slow and deliberate to fast and dynamic results in a distinct shift. This variation alters the emotional impact, proving that rhythm plays a decisive role in shaping the final aesthetic outcome for listeners.

**269.** (C) The synergistic balance of both pitch and rhythm
The ultimate impact of a musical performance is not determined by a single element in isolation. Instead, it depends on how melodic notes and rhythmic cycles work together harmoniously. A performer must achieve a cohesive interaction between these two components to create a resonant aesthetic effect. This combined focus ensures that the technical proficiency translates into a profound artistic experience.

**270.** (D) To elevate technical skill into artistic communication
Analyzing the relationship between aesthetic flavor, musical notes, and tempo serves a higher purpose than simple theoretical study. The primary goal is to help musicians move beyond mere mechanical precision. By understanding these connections, performers can transform their technical mastery into a powerful medium for conveying deep meaning, thereby achieving a more profound level of artistic communication.

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disciplines, such as music, dance, and painting, share a common foundation and can work together to create a more comprehensive and powerful aesthetic experience. This synthesis is a defining feature of traditional cultures, where various sensory and intellectual mediums are combined to portray a single unified story or emotional essence.

**211.** (C) I, II, III and V
The Natyashastra provides a detailed theoretical framework for music, discussing concepts like swara, shruti, and grama. It also assigns specific sentiments to early melodic forms and details the use of instruments and stage songs. However, the claim that it completely separates music from theatrical performance is incorrect. In the Natyashastra, music is seen as an inseparable part of drama, used to enhance the emotional atmosphere and support the various actions and sentiments presented on the stage.

**212.** (D) Abhinavagupta - Brihaddeshi
Each of these major texts is correctly associated with its author, such as Bharata with the Natyashastra and Sharangadeva with the Sangeet Ratnakara. However, the association of Abhinavagupta with the Brihaddeshi is incorrect. The Brihaddeshi is an important musical treatise authored by Matanga Muni, which is famous for its early discussion of the concept of Raga. Abhinavagupta's primary contribution to aesthetic theory is his commentary on the Natyashastra, known as the Abhinavabharati.

**213.** (C) Natamandapa (The physical theatre building)
According to Bharata's Rasa Sutra, the manifestation of aesthetic emotion requires the combination of Vibhava, Anubhava, and Vyabhichari Bhava. These are the internal psychological and physical elements of the process. While a theatre building, or Natamandapa, provides the physical space for a performance, it is not listed as one of the three core components of the actual formula for generating Rasa. The formula focuses on the emotional mechanics of the performance rather than the external physical environment or infrastructure.

**214.** (B) The spectator transcends their individual ego and personal biases, allowing them to experience the emotion universally.
The core idea behind the universalization of the spectator is that they transcend their individual ego and personal biases. This allows the audience to experience the emotions portrayed on stage not as personal events, but as universal human feelings. By removing the boundaries of "I" and "mine," the spectator can achieve a state of disinterested relish, enjoying the essence of the emotion without the limitations of their everyday personal situation. This process is essential for achieving true aesthetic bliss.

**215.** (D) Shringara and Hasya (Joyous/Romantic)
A performance in Raga Kafi with a medium tempo and lyrics describing the celebration of Holi creates an atmosphere of joy and light romanticism. The combination of the melodic structure, the rhythmic flow, and the festive theme naturally evokes sentiments of Shringara and Hasya. This portrays the lighter, more playful side of love and social interaction, leading to a delightful and uplifting aesthetic experience for the audience, which is characteristic of the festive Hori compositions in Indian classical music.

**216.** (A) It provides the specific cognitive context that directs the emotional trajectory of the abstract musical notes.
Lyrics, or Sahitya, are crucial for Rasa in vocal music because they provide a specific cognitive context for the abstract musical notes. While sounds can evoke general feelings, words help direct the emotional journey toward a precise situation or story. This synergy ensures that the listener's response is aligned with the intended sentiment, making the overall aesthetic experience more focused and powerful. The meaning of the words acts as a guide, helping the abstract melody achieve a concrete emotional realization.

**217.** (C) Independent of any desire to own, consume, or gain practical advantage from the object of beauty.
The principle of disinterestedness in Western philosophy suggests that true aesthetic appreciation is independent of any personal desire to own or gain practical advantage from the object of beauty. We value a work of art for its own

reaching a more profound understanding of the beauty and truth expressed by the artist.

**280.** (D) As a sophisticated lens for evaluating traditional arts
In modern academic and performance contexts, the principles developed by ancient thinkers remain highly relevant. These philosophical frameworks provide a detailed and nuanced method for analyzing classical artistic traditions. By using these ancient paradigms as a sophisticated analytical tool, contemporary scholars can better evaluate and understand the complex aesthetic values that define and sustain traditional forms of art.

**281.** (A) Form, proportion, and harmony
Within the Western intellectual tradition, the study of beauty often prioritizes the measurable and structural characteristics of an artwork. These objective features, including the arrangement of shapes and the balance of various parts, are central to determining aesthetic value. By focusing on these formal properties, theorists establish a framework for judging the quality and effectiveness of artistic creations.

**282.** (B) The evolution of aesthetic theories in the West
The researcher in the seminar provides a systematic overview of how concepts of beauty and art have changed over time within a specific intellectual lineage. This analysis traces the historical development of various ideas, showing how different thinkers contributed to a growing body of knowledge. This chronological approach highlights the shifts in perspective that have shaped Western artistic thought.

**283.** (B) The criteria for artistic judgment
Throughout history, thinkers in the Western tradition have engaged in continuous debate regarding how art should be evaluated. This ongoing process involves questioning and updating the standards used to determine aesthetic merit. By constantly redefining these standards, philosophers ensure that the framework for artistic criticism remains dynamic, reflecting changes in cultural values, intellectual priorities, and the nature of art.

**284.** (A) For developing a global view of art appreciation
Gaining a thorough understanding of Western philosophical perspectives is essential for creating a well-rounded approach to art. By studying these specific theories alongside other global traditions, a person can build a more comprehensive framework for appreciating diverse artistic expressions. This broader knowledge allows for a more inclusive and nuanced evaluation of how beauty is perceived and defined across different cultures.

**285.** (C) Aesthetics according to Western Philosophers
The field of study concerning Western artistic thought continues to exert a significant influence on contemporary discussions about art. This intellectual tradition provides the foundational concepts used in modern criticism, interpretation, and the assessment of aesthetic value. Its enduring relevance ensures that these theories remain a vital part of how we understand and discuss the purpose and nature of art today.

**286.** (D) A comprehensive overview of 64 kalas of Vatsyayan
The cultural exhibition is designed to provide a thorough and detailed look at the diverse range of skills and arts mentioned in ancient literature. This systematic display serves as a case study for understanding the broad spectrum of traditional knowledge. By presenting these numerous disciplines, the historian offers visitors a complete picture of the artistic and practical standards of the era.

**287.** (C) For understanding historical and cultural standards
Learning about the numerous arts and skills categorized in ancient texts is vital for grasping the holistic educational requirements of a specific historical period. This knowledge reveals the expectations placed on individuals within that society, highlighting what was considered a complete and refined education. Understanding these standards provides valuable insights into the cultural fabric and social priorities of the past.

**288.** (B) Arts, practical life skills, and social refinements
The ancient classification of numerous disciplines covers a wide variety of human activities. This

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taxonomy includes traditional creative pursuits like music and painting, but it also extends to useful daily tasks and sophisticated social behaviors. By grouping these diverse elements together, the framework emphasizes that a cultured individual must possess a versatile set of both artistic and practical abilities.

**289.** (D) As integral components of a cultured existence
In ancient society, the mastery of various arts and skills was viewed as much more than a simple leisure activity or hobby. These disciplines were considered essential elements of a refined and sophisticated life. Success in these areas was necessary for personal development and social standing, demonstrating that artistic proficiency was woven into the very core of a civilized lifestyle.

**290.** (A) Mastering a wide array of arts
Historical analysis shows that in ancient times, the highest level of personal and social achievement was tied to versatile artistic knowledge. Being proficient in a broad range of skills was considered the ultimate goal for any individual seeking to be recognized as truly cultured. This emphasis on multifaceted expertise reflects a society that highly valued broad knowledge and refined aesthetic capabilities.

**291.** (C) The personification of a musical mode as a character
The history of certain classical miniature paintings reveals a fascinating cultural practice where auditory elements are given visual form. In this tradition, specific musical modes are represented as distinct human or divine figures. This process of turning sound into a personified character demonstrates a unique way of synthesizing different artistic mediums to create a more relatable and symbolic experience.

**292.** (A) Providing verses that guide the visual creation
Contemplative poetic verses serve as the foundational blueprint for the creation of specific classical artworks. These texts describe the mood, deity, or setting associated with a particular musical mode, offering detailed instructions for the painter. By following these literary descriptions, artists are able to accurately translate the emotional and spiritual essence of the music into a tangible visual representation.

**293.** (D) A seamless integration of poetry, music, and painting
By comparing descriptive poetic texts with the visual elements found in classical miniatures, scholars can observe a unified artistic vision. This cross-referencing process highlights how different art forms—literature, sound, and visual arts—work together harmoniously. The result is a single, cohesive masterpiece where the boundaries between these disciplines are blurred to enhance the overall depth and meaning of the work.

**294.** (B) For decoding the symbolic language of these masterpieces
For historians and scholars, studying the relationship between musical modes and their visual depictions is essential for understanding deep cultural meanings. These artworks use a complex system of symbols and references that require specific knowledge to interpret correctly. By analyzing these connections, researchers can unlock the hidden messages and artistic intentions embedded within these historical and visual treasures.

**295.** (C) To elevate the overall aesthetic impact
Classical artistic traditions often combined different sensory experiences to create a more powerful and resonant effect. By merging music, poetry, and painting into a single unified expression, these traditions ensured that the audience was engaged on multiple levels simultaneously. This synthesis was designed to maximize the beauty and emotional depth of the work, leading to a more profound aesthetic experience.

**296.** (D) They are connected through shared aesthetic principles
A conceptual model of the arts suggests that different creative disciplines are not entirely separate from one another. Instead, they are linked by a common set of foundational ideas regarding beauty and expression. These shared principles provide a unifying framework, showing that despite their different technical requirements, all fine arts operate within the same basic system of aesthetic communication.

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**297.** (A) They continuously inform and enrich one another

The relationship between various artistic fields like music, painting, and literature is dynamic and reciprocal. Rather than existing in total isolation, these disciplines constantly influence each other, providing new ideas and techniques across boundaries. This mutual enrichment ensures that each art form benefits from the innovations and perspectives of the others, resulting in more complex and resonant creative outputs.

**298.** (B) Linking musical rhythm to visual spatial balance

Analysis of structural similarities across different arts reveals that concepts from one field can be found in another. For example, the way time is organized through rhythm in music can be directly compared to how space is organized through balance in a painting. This correlation shows that the underlying logic of artistic structure remains consistent, regardless of the medium.

**299.** (B) It allows them to draw inspiration across disciplinary boundaries

Recognizing that all fine arts are interrelated gives creators a significant advantage in their work. It enables artists to look beyond their own specific field for new ideas and creative sparks. By drawing from the principles of other disciplines, creators can develop more innovative and cohesive works that resonate with a wider audience and offer deeper layers of meaning.

**300.** (A) A more integrated approach to aesthetic analysis

Understanding the deep connections between various fine arts leads to a more comprehensive way of evaluating creativity. This holistic perspective allows scholars to analyze art using a unified framework that accounts for the interactions between different disciplines. By fostering this integrated approach, the study of aesthetics becomes more effective at revealing the universal mechanisms that drive all human artistic expression.



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**15.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** Secondary sources are indispensable in formulating the theoretical framework of a research problem.
**Reason (R):** They provide the researcher with the current state of knowledge and help identify research gaps.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**16.** Which of the following is a correct statement about the formulation of research objectives?
(A) They are kept vague to allow for major shifts during the study.
(B) They must be specific and directly tied to the research problem.
(C) They are drafted only after the primary data collection is complete.
(D) They serve as a substitute for conducting a full literature review.

**17.** Match the type of research in List I with its primary focus in List II.
List I: (Type of Research)
P. Historical Research
Q. Experimental Research
R. Descriptive Research
S. Philosophical Research
List II: (Primary Focus)
1. Analyzing cause-and-effect through controlled variables
2. Examining past events and texts to understand musical evolution
3. Investigating the aesthetic and ontological nature of music
4. Documenting the current state of a musical tradition
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-2, S-1

**18.** Which statement is incorrect regarding the preparation of a research synopsis?
(A) It contains the final, conclusive findings of the entire study.
(B) It requires a provisional title for the proposed research.
(C) It includes the proposed chapter scheme.
(D) It outlines the methodology to be adopted.

**19.** Consider the following statements regarding qualitative data in music research:
I. It includes interviews and oral histories.
II. It often relies on descriptive and subjective interpretations.
III. It exclusively uses statistical and mathematical models.
IV. It is useful for studying aesthetic experiences.
V. It can be derived from the lyrical content of compositions.
Which of the statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**20.** A researcher is using an electronic pitch analyzer to determine the exact microtonal variations (Shrutis) in a vocalist's performance. Which interdisciplinary avenue is being applied here?
(A) Music and Economics
(B) Music and Religion
(C) Music and Literature
(D) Music and Physics

**21.** What is the primary function of an "Appendix" in a music research project report?
(A) To catalog all scholarly books and articles cited in the main text
(B) To summarize the primary results and conclusions of the research study
(C) To provide supplementary material like scores or interview transcripts
(D) To present the researcher's detailed personal autobiographical record

**22.** Consider the following statements regarding referencing styles in academic writing:
I. APA and MLA are common citation styles used in academic research.
II. Referencing gives credit to the original authors of ideas.
III. It is acceptable to mix different citation styles randomly within a thesis.
IV. Citations help readers trace the sources

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**7.** Match the research components in List I with their descriptions in List II.
List I: (Research Components)
P. Bibliography
Q. Indexing
R. Synopsis
S. Data Analysis
List II: (Descriptions)
1. A brief proposal of the research project
2. Alphabetical list of topics and their page numbers
3. Interpretation of collected information
4. Complete list of all sources consulted
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-4, S-2

**8.** Which of the following statements is incorrect regarding the writing of a project report?
(A) Citations and references are optional if the researcher is a recognized artist.
(B) It must follow a structured format with chapters and headings.
(C) It should maintain an objective and academic tone.
(D) The conclusion must summarize the findings of the research.

**9.** Consider the following statements regarding indexing and references in a research report:
I. Indexing helps readers locate specific terms within the text.
II. References only include books and exclude internet sources.
III. A bibliography includes all works consulted, even if not explicitly cited.
IV. References are usually placed at the end of the document or as footnotes.
V. Proper referencing prevents academic plagiarism.
Which of the statements are correct?
(A) I, II and III only
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**10.** A researcher wants to study the psychological impact of Raga Darbari on stress levels. Which interdisciplinary approach should they apply?
(A) Music and Psychology
(B) Music and Mathematics
(C) Music and Economics
(D) Music and Physics

**11.** What is the fundamental purpose of "Methodology" in music research?
(A) To catalog the specific musical instruments used in a live concert
(B) To finalize the aesthetic design of the thesis project's cover page
(C) To estimate the total financial budget of the academic research grant
(D) To provide a theoretical justification for the research methods used

**12.** Consider the following sources for music research:
I. Original manuscript of a 17th-century musical treatise
II. An interview with a contemporary Gharana maestro
III. A Wikipedia article on Indian classical music
IV. An audio recording of a live concert from 1950
Which of these are considered primary sources?
(A) I and III only
(B) II and IV only
(C) I, II and IV
(D) I, II, III and IV

**13.** Which concept defines the process of checking collected research data for accuracy, consistency, and reliability before analysis?
(A) Data triangulation
(B) Data indexing
(C) Data validation
(D) Data publishing

**14.** Consider the following statements:
**Statement I:** Archival sound recordings are critical primary sources for researching historical performance practices.
**Statement II:** Quantitative data analysis cannot be applied to music research under any circumstances.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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**30.** A scholar is investigating the correlation between the rhythmic structures of Tabla and the metrical patterns of Sanskrit poetry. What interdisciplinary avenue does this primarily represent?
(A) Music and Economics
(B) Music and Physics
(C) Music and Medicine
(D) Music and Literature

**31.** What defines "Music Therapy" as a research avenue?
(A) Clinical use of music to accomplish individualized health goals
(B) The study of the financial viability of commercial music concerts
(C) The technical process of repairing damaged musical instruments
(D) The historical analysis of ancient therapeutic medical treatises

**32.** Consider the following aspects related to the interdisciplinary study of Music and Philosophy:
I. Exploring the concept of 'Nada Brahman' (Sound as God).
II. Analyzing the aesthetic theories of Rasa.
III. Calculating the exact acoustic frequency of instruments.
IV. Understanding the ontological meaning of silence in music.
Which of the aspects are correctly paired with Philosophy?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

**33.** Which interdisciplinary area studies how music affects cognitive processes, emotions, and human behavior?
(A) Music and Economics
(B) Music and Psychology
(C) Music and Physics
(D) Music and Mathematics

**34.** Consider the following statements:
**Statement I:** The study of the mathematical division of the octave into Shrutis falls under Music and Mathematics.
**Statement II:** Music Therapy strictly requires the patient to be a professionally trained musician.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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**35.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** The interdisciplinary study of Music and Economics is gaining importance in the modern era.
**Reason (R):** Issues like artist remuneration, copyright laws, streaming revenues, and the commercialization of music require economic analysis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**36.** Which of the following is a correct statement regarding Music and Social Sciences?
(A) It studies music solely as a set of abstract mathematical frequencies.
(B) It focuses on the physical construction of various musical instruments.
(C) It disregards the audience and focuses only on isolated performers.
(D) It examines how music reflects social structures and cultural identity.

**37.** Match the interdisciplinary fields in List I with their respective research focus in List II.
List I: (Interdisciplinary Fields)
P. Music and Religion
Q. Music and Physics
R. Music and Culture
S. Music and Economics
List II: (Research Focus)
1. Acoustic properties, sound waves, and resonance
2. The role of music in rituals and spiritual practices
3. Funding, patronage systems, and music industry markets
4. Folk traditions, customs, and community identity
(A) P-2, Q-1, R-4, S-3

used in the study.
Which statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

**23.** Which term best describes a systematic investigation aimed at discovering new facts or validating old ones within the field of music?
(A) Musical improvisation
(B) Music compilation
(C) Music appreciation
(D) Music research

**24.** Consider the following statements:
**Statement I:** Plagiarism in a project report can lead to the rejection of the research thesis.
**Statement II:** A bibliography is considered an act of plagiarism if it contains more than fifty entries.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**25.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** The selection of a suitable research topic is often the most critical and difficult phase of a research project.
**Reason (R):** A poorly chosen topic may lead to a lack of available data or an inability to formulate a clear research problem.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**26.** Which of the following statements is correct regarding the analysis of data in music research?
(A) The process of interpreting data to draw meaningful conclusions
(B) The act of accepting all primary data without any critical scrutiny
(C) The analysis of research in the field of modern electronic music
(D) The step that precedes the formulation of a research hypothesis

**27.** Match the stages of a research project in List I with their typical content in List II.
List I: (Stages of a Research Project)
P. Introduction
Q. Review of Literature
R. Methodology
S. Conclusion
List II: (Typical Content)
1. Details on how data was collected and analyzed
2. Summary of findings and suggestions for future research
3. Background of the study and statement of the problem
4. Critical analysis of existing published works on the topic
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**28.** Which of the following statements is incorrect about footnotes in a research report?
(A) They provide additional explanatory notes that might disrupt the main text flow.
(B) They can be used to provide exact bibliographic details of a cited work.
(C) They are mandatory in every single paragraph of a research thesis.
(D) They appear at the bottom of the page where the reference is made.

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**29.** Consider the following statements regarding the role of modern technology in data collection:
I. Digital recorders provide high-fidelity audio essential for analytical listening.
II. Online databases and archives offer global access to rare manuscripts.
III. Survey software can be used to collect audience reception data.
IV. Modern technology has rendered traditional field interviews obsolete.
V. Audio analysis software helps in the visual representation of sound waves.
Which of the statements are correct?
(A) I, II, III and V
(B) I, II, III, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

# CHAPTER 04

# Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology

**1.** What defines "Research Pedagogy" in the context of academic studies?
(A) The physical infrastructure of a university campus
(B) The method and practice of teaching research skills
(C) The financial management of a research project fund
(D) The administrative hierarchy of a research institute

**2.** Consider the following statements regarding the selection of a suitable research topic in music:
I. It should be entirely based on the researcher's financial status.
II. It must address a specific research problem or gap.
III. It should have available primary or secondary sources.
IV. It must be identical to previously published dissertations.
Which of the statements are correct?
(A) I and II only
(B) II and III only
(C) I, II and III
(D) II, III and IV

**3.** Which of the following best describes a "Review of Literature" in music research?
(A) A summary of fictional novels and stories related to music
(B) A list of all books currently available in the university library
(C) A critical evaluation of previous scholarly works on a topic
(D) A detailed transcription of a specific live musical performance

**4.** Consider the following statements:
**Statement I:** A research problem must be formulated before conducting the primary data collection.
**Statement II:** A research problem should ideally be broad and ambiguous to allow maximum flexibility.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**5.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** Preparing a synopsis is a mandatory step before commencing full-scale music research.
**Reason (R):** A synopsis acts as a blueprint that outlines the methodology, objectives, and scope of the research.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**6.** Which of the following statements is correct regarding primary data collection in music research?
(A) It relies exclusively on analyzing previously published encyclopedias.
(B) It involves direct interaction with artists and live performances.
(C) It is always conducted after the final research report is published.
(D) It prohibits the use of modern electronic recording equipment.

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(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-2, S-1

**38.** Which of the following statements is incorrect regarding the interdisciplinary study of Music and Literature?
(A) It involves analyzing the poetic meters of musical compositions.
(B) It explores how authors use musical metaphors in literary works.
(C) It examines the lyrical content of genres like Thumri and Ghazal.
(D) It dictates that all literature must be sung to be understood.

**39.** Consider the following components of modern technology used in music research:
I. Spectrogram software for visualizing vocal timbres
II. Online library catalogs (OPAC) for literature review
III. Digital Audio Workstations (DAW) for analyzing multi-track recordings
IV. Internet archives for historical discography
V. Electronic Tanpuras replacing the need for pitch analysis
Which of these components accurately assist in empirical data collection and analysis?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, IV and V

**40.** A researcher using statistical software to evaluate the survey responses of 500 audience members regarding their concert preferences is applying concepts from which field?
(A) Mathematics/Statistics
(B) Philosophy
(C) Religion
(D) Literature

**41.** What defines "Electronic Equipment" in the context of modern music research?
(A) Any traditional acoustic instrument constructed primarily of wood
(B) Handwritten manuscripts stored in physical university libraries
(C) Devices using electronic circuits to process or generate audio data
(D) The stage lighting systems utilized during a live concert performance

**42.** Consider the following modern technologies used in music research:
I. Digital Tuners for precise intonation measurement
II. Cloud storage for archiving large audio-video files
III. Word processing software for writing the thesis
IV. Gramophone cylinders for immediate recording today
Which of these are relevant modern technologies for current research?
(A) I, II and IV
(B) I, III and IV
(C) I, II and III
(D) II, III and IV

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**43.** The "Internet" serves music researchers primarily as a tool for:
(A) Creating the physical components of traditional musical instruments
(B) Replacing the formal role of an academic research supervisor
(C) Generating automated and plagiarism-free doctoral thesis chapters
(D) Accessing global databases, e-journals, and digital archives

**44.** Consider the following statements:
**Statement I:** The use of computers in music research is limited exclusively to typing the final project report.
**Statement II:** Software like Praat can be used to analyze the acoustic phonetics and pitch contours of a vocal performance.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**45.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** Modern technology has significantly accelerated the pace of literature review in music research.
**Reason (R):** Online academic search engines and databases allow researchers to find and

access peer-reviewed articles instantaneously.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**46.** Which of the following is a correct statement about the use of electronic equipment in data collection?
(A) Electronic recordings are inherently less reliable than human memory.
(B) Audio interfaces degrade the quality of acoustic instruments.
(C) Digital microphones are incapable of capturing any microtones.
(D) Video cameras allow researchers to analyze auditory and visual data.

**47.** Match the technological tool in List I with its application in music research in List II.
List I: (Technological Tool)
P. MIDI Keyboard
Q. Bibliographic Management Software
R. Audio Editing Software
S. Video Conferencing Tools
List II: (Application)
1. Conducting remote interviews with musicians
2. Organizing references and citations
3. Inputting musical notes into notation software
4. Trimming and normalizing field recordings
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-4, R-2, S-3
(C) P-2, Q-1, R-3, S-4
(D) P-4, Q-3, R-1, S-2

**48.** Which statement is incorrect regarding the impact of the internet on music research?
(A) It provides instant access to online encyclopedias of global music.
(B) It guarantees that all online information is peer-reviewed and accurate.
(C) It allows researchers to collaborate globally in real-time environments.
(D) It facilitates the distribution of online surveys for data collection.

**49.** Consider the following impacts of new trends in Indian Music:
I. Institutionalization of music education (Universities/Colleges).
II. Complete eradication of the Guru-Shishya Parampara.
III. Rise of the recording industry and mass media broadcasting.
IV. Increased state patronage through specialized performing arts academies.
V. Global fusion and intercultural musical collaborations.
Which of the statements correctly reflect these trends?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**50.** A researcher studies how the introduction of microphones changed the vocal projection techniques of singers. This research applies concepts from which domains?
(A) Modern Technology and Historical Trends
(B) Music and Literature
(C) Philosophy and Religion
(D) Economics and Mathematics

**51.** What is meant by "Institutionalization of Music"?
(A) The restriction of classical music to various royal court settings
(B) The establishment of universities and structured music curricula
(C) The total banning of all types of public musical performances
(D) The exclusive reliance on private tuition for learning new music

**52.** Consider the following trends in Indian music:
I. Emergence of the playback singing industry in cinema.
II. Decline of classical music due to total lack of government support.
III. Introduction of electronic instruments like the synthesizer.
IV. Growth of music festivals and ticketed public concerts.
Which of these represent actual trends?
(A) I, II and III
(B) I, III and IV

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(C) II, III and IV
(D) I, II and IV

**53.** Which government body was established specifically to preserve and promote the performing arts, including music, in India?
(A) Reserve Bank of India
(B) Medical Council of India
(C) Sangeet Natak Akademi
(D) Sahitya Akademi

**54.** Consider the following statements:
**Statement I:** Patronage of Indian classical music shifted from royal courts to the public and the State.
**Statement II:** All India Radio (AIR) played a negligible role in popularizing classical music.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**55.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** The modern era witnessed a significant rise in interdisciplinary and fusion music.
**Reason (R):** Increased global mobility, mass media, and the internet exposed musicians to diverse world music traditions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**56.** Which of the following is a correct statement regarding women in Indian music in the modern era?
(A) Women emerged as prominent public performers and music educators.
(B) Women were completely barred from performing on any public stage.
(C) Women were restricted to playing only specialized percussion instruments.
(D) Women's participation in music research remained entirely non-existent.

**57.** Match the post-independence development in List I with its impact in List II.
List I: (Development)
P. Introduction of LP Records/Cassettes
Q. Establishment of Music Universities
R. Formation of youth cultural promotion societies
S. Digital Streaming Platforms
List II: (Impact)
1. Formal degrees and standardized examinations
2. Mass distribution and commercialization of recorded music
3. Global, on-demand access to music libraries
4. Promoting classical music and culture among youth
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-2, S-1

**58.** Which of the following is an incorrect statement about the changes in musical instruments?
(A) Acoustic instruments were completely replaced by digital ones in all classical concerts.
(B) The electronic Tanpura became widely used as an accompaniment.
(C) Western instruments like the Guitar and Saxophone were adapted for classical music.
(D) The harmonium maintained its popularity in vocal accompaniment.

**59.** Consider the following elements of modernization in music:
I. Use of amplification and sound systems in concerts.
II. Creation of digital archives by cultural institutions.
III. Reversion to exclusively oral transmission without any written notation.
IV. Development of notation software for music scripts.
V. Rise of independent music platforms on the internet.
Which of these statements are correct?
(A) I, II, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

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**109.** What defines "Data Analysis" in academic research?
(A) The physical printing of the final research paper
(B) The act of presenting previous findings without credit
(C) Systematic use of logical techniques to evaluate data
(D) The process of choosing a font for the doctoral thesis

**110.** Which tool is primarily used by a researcher to find academic peer-reviewed articles online?
(A) Image editing software
(B) Spreadsheet software
(C) Music notation software
(D) Google Scholar

**111.** Identify the correct pair regarding the elements of a research synopsis:
(A) Objectives - What the research intends to achieve
(B) Hypothesis - The final conclusion of the research
(C) References - Raw data collected during fieldwork
(D) Methodology - The dedication page

**112.** Arrange the following developments in Indian music in their chronological order of emergence:
1. Ancient Gurukul system
2. Royal Court Patronage
3. Establishment of institutional music universities
4. Digital streaming platforms
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 4, 3, 2, 1

**113.** Identify the incorrect pair regarding interdisciplinary fields:
(A) Music and Social Sciences - Study of music in society
(B) Music and Mathematics - Study of music copyright laws
(C) Music and Philosophy - Study of the aesthetics of sound
(D) Music and Literature - Study of musical poetry

**114.** What is the effect of implementing strict referencing and citation rules in a project report?
(A) It protects against plagiarism and credits original authors
(B) It significantly decreases the credibility of the research
(C) It prevents the researcher from drawing original conclusions
(D) It makes the final document impossible for others to read

**115.** All of the following are primary sources of data in music research EXCEPT:
(A) A newly discovered manuscript by a historical composer
(B) A live recording of a performance conducted by the researcher
(C) A review article summarizing past historical books on music
(D) Direct interviews with contemporary musicians

**116.** Which of the following represents the most appropriate approach for selecting a research topic?
(A) Choosing the broadest possible topic to ensure length
(B) Selecting a topic based only on online encyclopedias
(C) Relying on a topic that has already been exhausted
(D) Identifying an unexplored niche that aligns with skills

**117.** A researcher wants to understand how sound vibrations affect the structural integrity of a wooden auditorium. To properly execute this research, the scholar must demonstrate competency in which interdisciplinary area?
(A) Music and Literature
(B) Music and Religion
(C) Music and Physics
(D) Music and Economics

**118.** Read the following case study and answer the question:
*A musicologist notices that independent folk artists are earning higher revenues by releasing music directly on digital platforms rather than relying on traditional record labels.*
Which interdisciplinary lens is most suitable for

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**68.** Which of the following is an incorrect statement about the research synopsis?
(A) It serves as a formal proposal to a research committee.
(B) It highlights the specific scope and limitations of a study.
(C) It includes a tentative bibliography of sources to be used.
(D) It is a 100-page document detailing every final research finding.

**69.** Consider the following statements regarding the writing of a project report:
I. The language used should be objective, clear, and formal.
II. Emotive and colloquial language is highly recommended.
III. Proper formatting of margins, fonts, and spacing is required.
IV. Visual aids like charts or musical notations should be properly labeled.
V. The report should logically flow from introduction to conclusion.
Which of the statements are correct?
(A) I, III, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, II, IV and V

**70.** A researcher wants to study the evolution of the Thumri genre by analyzing song texts and mapping their thematic changes over time. This requires combining:
(A) Experimental Research and Physics
(B) Historical Research and Music & Literature
(C) Action Research and Economics
(D) Diagnostic Research and Mathematics

**71.** What defines "Action Research" in an educational pedagogy context?
(A) Research conducted solely in a controlled laboratory setting
(B) Research focusing exclusively on ancient historical music texts
(C) Research that intentionally avoids any practical field application
(D) Research initiated to solve an immediate pedagogical problem

**72.** Consider the following statements about organizing a bibliography:
I. It is typically arranged in chronological order of publication.
II. It is typically arranged in alphabetical order by the author's last name.
III. It must include the publisher and year of publication.
IV. It only includes sources that confirm the researcher's bias.
Which of the statements are correct?
(A) I and III
(B) II and III
(C) II and IV
(D) I and IV

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**73.** Which of the following serves as a critical tool for navigating the contents of a completed research thesis?
(A) The Hypothesis
(B) The Questionnaire
(C) The Table of Contents
(D) The Research Problem

**74.** Consider the following statements:
**Statement I:** Interviews with musicians for data collection can be structured, semi-structured, or unstructured.
**Statement II:** An unstructured interview relies on a rigid, unchangeable set of questions.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**75.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** Researchers must obtain consent before recording an artist's performance for their study.
**Reason (R):** Ethical guidelines in research protect the intellectual property and personal rights of human subjects.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**76.** Which of the following is a correct statement regarding data sources in music research?

(A) Primary sources are always written documents.
(B) A live recording made by the researcher in the field is a primary source.
(C) Biographies written by modern authors about 18th-century musicians are primary sources.
(D) Secondary sources are never used in historical research.

**77.** Match the data collection methods in List I with their descriptions in List II.
List I: (Data collection methods)
P. Observation Method
Q. Survey Method
R. Interview Method
S. Archival Method
List II: (Descriptions)
1. Collecting data from large groups via standardized questionnaires
2. Gathering historical documents and rare recordings from libraries
3. Recording behavior or phenomena directly in a natural setting
4. Direct verbal questioning of a subject
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

**78.** Which statement is incorrect regarding the "Analysis of Data"?
(A) It involves coding and categorizing raw data.
(B) It can utilize computer software for statistical computation.
(C) It aims to support or refute the research hypothesis.
(D) It is a completely random process without logical structure.

**79.** Consider the following factors when selecting a suitable research topic in music:
I. The researcher's personal interest and competency.
II. The originality of the topic.
III. The feasibility of data collection.
IV. The popularity of the topic on social media.
V. The availability of necessary research funding or resources.
Which of these are vital academic factors?
(A) I, II, III and V
(B) I, II, III, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**80.** A scholar investigating the acoustic properties of a sitar string, such as tension, length, and frequency, is applying concepts from:
(A) Music and Social Sciences
(B) Music and Physics
(C) Music and Religion
(D) Music and Economics

**81.** What defines "Interdisciplinary Research" in music?
(A) Research that ignores all other relevant academic fields
(B) Research integrating theories from two or more disciplines
(C) Research focused solely on the internal mechanics of a single raga
(D) Research that relies entirely on a single primary data source

**82.** Consider the following fields combined with music:
I. Economics: Study of the music industry market.
II. Mathematics: Study of complex rhythmic cycles (Talas).
III. Psychology: Study of audience emotional response.
IV. Physics: Study of artist biographies.
Which pairs represent a logical interdisciplinary connection?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**83.** The study of how different ragas induce specific moods and affect mental well-being is primarily a subject of:
(A) Music and Mathematics
(B) Music and Economics
(C) Music Therapy and Psychology
(D) Music and Physics

**84.** Consider the following statements:
**Statement I:** The interdisciplinary study of Music and Religion often involves exploring

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hymnal texts, chanting traditions, and liturgical music.

**Statement II:** Music has no historical or conceptual connection to religious or spiritual practices.

(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**85.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):

**Assertion (A):** The relationship between Music and Mathematics is evident in the structural analysis of rhythm.

**Reason (R):** Musical rhythms involve permutations, combinations, and precise fractional divisions of beats.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**86.** Which of the following is a correct statement about Music and Culture?

(A) Culture has no influence on the development of regional folk music.
(B) Ethnomusicology heavily relies on understanding music within its cultural context.
(C) Classical music develops in a vacuum, independent of cultural shifts.
(D) Cultural studies in music focus exclusively on the financial costs of instruments.

**87.** Match the discipline in List I with its typical research question in a musical context in List II.

List I: (Discipline)
P. Sociology
Q. Physics
R. Literature
S. Economics

List II: (Research question)
1. How does poetic meter influence melodic structure?
2. What are the livelihood strategies of traditional musicians?
3. How do sound waves resonate within the body of an instrument?
4. How do community dynamics shape musical transmission?

(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**88.** Which statement is incorrect regarding Music Therapy?

(A) It is synonymous with casually listening to a music playlist.
(B) It requires a trained professional to properly administer.
(C) It can be effectively used for physical rehabilitation.
(D) It is an evidence-based and recognized clinical practice.

**89.** Consider the following themes for a research project:

I. The philosophical implications of silence in classical music.
II. The cost-benefit analysis of organizing a major music festival.
III. The acoustic variations in different materials used for making percussion instruments.
IV. The psychological effects of fast-tempo music on drivers.
V. The stylistic evolution of a specific musical lineage.

Which of these represent interdisciplinary research avenues?

(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) All of the above

**90.** A researcher using software to analyze the lyrical semantics and syntactic structure of a composer's songs is working at the intersection of:

(A) Music and Literature
(B) Music and Economics
(C) Music and Physics
(D) Music and Medicine

**91.** What is the fundamental role of "Computers" in modern music research?

(A) To replace the role of the human performer entirely

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(B) To act as a physical and acoustic percussion instrument
(C) To eliminate the need for any theoretical music knowledge
(D) To serve as a tool for data processing and documentation

**92.** Consider the following modern tools:
I. Electronic Pitch Monitors
II. Bibliographic Databases
III. Magnetic Tape Recorders
IV. Digital Notation Software
Which of these are predominantly used in contemporary, digitized music research?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**93.** What does "Indexing" primarily refer to in the context of research project documentation?
(A) The physical binding of the final thesis document
(B) The process of giving a grade to a student's project
(C) An alphabetical list of names and their page numbers
(D) Writing the initial abstract of the research report

**94.** Consider the following statements:
**Statement I:** The internet allows researchers to access vast digital archives of historical music recordings.
**Statement II:** Modern technology guarantees that digital research data cannot be lost or corrupted.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**95.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** The modern era saw a democratization of music education.
**Reason (R):** Traditional teaching systems were expanded and supplemented by the establishment of accessible music colleges and university departments.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**96.** Which of the following is a correct statement regarding modern technology in music data collection?
(A) Digital recorders alter pitch, making them useless for research.
(B) Portable devices allow researchers to capture high-quality data.
(C) Video recording is discouraged as it violates traditional values.
(D) The use of internet surveys is strictly prohibited in musicology.

**97.** Match the development in Indian Music with its corresponding medium in List II.
List I: (Development)
P. National Broadcasts of Classical Music
Q. Institutionalized Syllabi
R. Preservation of Rare Forms
S. Commercial Film Music
List II: (Medium)
1. University Curricula
2. Playback Singing and Cinema
3. Radio Broadcasting
4. Performing Arts Archives
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

**98.** Which statement is incorrect regarding the role of modern electronic equipment in music today?
(A) Electronic instruments have made acoustic instruments obsolete.
(B) Electronic devices provide a stable and continuous drone sound.
(C) Synthesizers are frequently used in modern fusion music styles.
(D) Digital metronomes and rhythm machines are used for practice.

**99.** Consider the following regarding the synopsis of a music research project:
I. It introduces the research topic and problem.
II. It includes a review of existing literature.

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III. It outlines the research methodology.
IV. It details the entire raw data collected.
V. It provides a tentative chapterization scheme.

Which of the components are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**100.** A researcher wants to study the frequency spectrum and overtones of different vocalists. Which software category is most appropriate for this application?
(A) Word Processors
(B) Presentation Software
(C) Spreadsheet Software
(D) Acoustic Analysis Software

**101.** Identify the correct pair of research terminology and its meaning:
(A) Primary Source - A textbook on music history
(B) Hypothesis - A proven and absolute fact
(C) Review of Literature - Summary of past research relevant to the topic
(D) Appendix - The main introduction of the thesis

**102.** Arrange the following steps of the research process in the correct chronological order:
1. Formulation of Research Problem
2. Data Collection
3. Review of Literature
4. Data Analysis
5. Writing the Report

(A) 1, 3, 2, 4, 5
(B) 3, 1, 2, 4, 5
(C) 1, 2, 3, 4, 5
(D) 3, 2, 1, 4, 5

**103.** Identify the incorrect pair of interdisciplinary music research:
(A) Music and Physics - Acoustic resonance of instruments
(B) Music and Psychology - Cognitive effects of listening to Ragas
(C) Music and Medicine - Therapeutic applications of music
(D) Music and Economics - Poetic meters in song lyrics

**104.** What is the primary effect of lacking a clear research problem?
(A) The researcher lacks direction for relevant data collection
(B) The research is completed significantly faster than usual
(C) The bibliography automatically formats itself correctly
(D) The thesis is guaranteed to win an academic award

**105.** All of the following are components of a research project report EXCEPT:
(A) Title Page
(B) Bibliography
(C) Uncited borrowed paragraphs
(D) Abstract

**106.** Which of the following best describes the "Methodology" section of a research project?
(A) A detailed explanation of how the research was conducted
(B) A chronological history of the researcher's entire life
(C) A list of all musical concerts currently in the city
(D) A theoretical debate on the existence of higher powers

**107.** A student is assigned to compile a list of all references and sources used in their dissertation in alphabetical order at the end of the document. Which competency is being tested?
(A) Formulating a hypothesis
(B) Conducting a live interview
(C) Tuning a musical instrument
(D) Creating a bibliography

**108.** Read the following case study and answer the question:
*A researcher travels to a rural region, interviews local musicians, and records their folk songs using a digital recorder. The researcher then transcribes the lyrics and analyzes the cultural context of the songs.*
What primary data collection method is utilized here?
(A) Laboratory Experiment
(B) Fieldwork and Interview
(C) Bibliometric Analysis
(D) Statistical Modeling

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**60.** A musicologist analyzes the shift from the chamber style of presentation to large auditorium performances. This analysis falls under the study of:
(A) Ancient scriptures
(B) Modern trends and Sociology of Music
(C) Music Therapy
(D) Physics of Sound

**61.** What defines "Data Collection" in the context of research methodology?
(A) The process of publishing a completed academic book
(B) The theoretical rejection of all existing literature
(C) The systematic gathering of information for a research problem
(D) The formulation of a comprehensive research bibliography

**62.** Consider the following tools for collecting data in music research:
I. Questionnaires distributed to concert attendees
II. Archival study of historical texts and manuscripts
III. In-depth interviews with instrument makers
IV. Incorporating chapters from an existing thesis without credit
Which of these are valid data collection tools?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**63.** Which of the following acts as the theoretical foundation upon which a music research problem is built?
(A) The Review of Literature
(B) The Index
(C) The Appendices
(D) The Acknowledgements

**64.** Consider the following statements:
**Statement I:** "Convenience sampling" is a statistical method where subjects are selected because of their convenient accessibility to the researcher.
**Statement II:** A music researcher evaluating audience response at a local festival they are attending is an example of convenience sampling.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**65.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R):
**Assertion (A):** In musicology, qualitative data analysis is often more prevalent than quantitative analysis.
**Reason (R):** Music research frequently deals with subjective aesthetics, emotional responses, and historical narratives which are descriptive in nature.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**66.** Which of the following is a correct statement regarding the formulation of a research problem?
(A) A clear statement of the specific issue the research will address
(B) A series of assumptions made without any review of literature
(C) A summary formulated only after the data has been fully analyzed
(D) A broad description covering the entire history of global music

**67.** Match the research concept in List I with its meaning in List II.
List I: (Research Concept)
P. Hypothesis
Q. Primary Source
R. Plagiarism
S. Methodology
List II: (Meaning)
1. The overarching strategy and rationale of the research
2. Uncredited use of another's work
3. A proposed explanation or educated guess
4. First-hand evidence or original data
(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

analyzing this phenomenon?
(A) Music and Philosophy
(B) Music and Economics
(C) Music and Medicine
(D) Music and Psychology

**119.** What defines "Literature Review" in a methodology framework?
(A) Writing a new poem intended to be sung by a vocalist
(B) Selling academic books in a university library setting
(C) Critiquing the specific live performance of a musician
(D) A survey of scholarly publications relevant to a topic

**120.** Which term refers to a tentative, testable statement about the relationship between two or more variables in a research study?
(A) Hypothesis
(B) Index
(C) Bibliography
(D) Appendix

**121.** Identify the correct pair regarding modern technology in music:
(A) Electronic Tanpura - Provides rhythmic percussion accompaniment
(B) Metronome - Analyzes lyrical poetry
(C) Digital Audio Workstation (DAW) - Software for recording, editing, and producing audio
(D) OPAC - A digital synthesizer

**122.** Arrange the following formats of music consumption in chronological order of their historical dominance:
1. Live acoustic chamber concerts
2. Gramophone Records
3. Audio Cassettes
4. Digital Streaming
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

**123.** Identify the incorrect pair related to research documentation:
(A) Synopsis - Outline of the proposed research
(B) Citation - Referencing a source in the text
(C) Bibliography - List of all sources consulted
(D) Plagiarism - Giving proper credit to sources

**124.** What is a primary cause for the shift from oral tradition to institutionalized written syllabi in music?
(A) The complete loss of all traditional music teachers
(B) The need to democratize music education for the masses
(C) The banning of traditional music by the government
(D) The total lack of any remaining musical instruments

**125.** All of the following are examples of qualitative research techniques EXCEPT:
(A) Open-ended interviews
(B) Participant observation
(C) Statistical regression analysis
(D) Narrative analysis

**126.** Which of the following is the most appropriate reason for a researcher to prepare an Index in their thesis?
(A) To increase the word count of the final thesis project
(B) To list the books they intend to read in the near future
(C) To provide an abstract of the primary research findings
(D) To allow readers to quickly locate specific terms and names

**127.** If a music scholar is tasked with assessing the psychological impact of a specific Raga on anxiety levels, which competency must they possess?
(A) Ability to design and evaluate psychological stress surveys or metrics
(B) Ability to construct a musical instrument from scratch
(C) Ability to sing in a western opera style
(D) Ability to calculate the financial cost of a concert

**128.** Read the following case study and answer the question:
*An ethnomusicologist uses video conferencing software to conduct interviews with musicians living in different countries about their diasporic experiences.*

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This case highlights the use of:
(A) Ancient scriptures in data collection
(B) Modern internet technology facilitating qualitative data collection
(C) Quantitative acoustic analysis
(D) Purely theoretical, non-empirical research

**129.** What defines "Ethnomusicology"?
(A) The study of music entirely devoid of human involvement
(B) The study of music in its cultural and social contexts
(C) The study of the physical properties of sound waves in a vacuum
(D) The financial management of music festivals

**130.** What is the fundamental purpose of "Citations" in a research report?
(A) To acknowledge original authors and provide verification
(B) To decorate the page with numerous academic footnotes
(C) To hide the researcher's own lack of original thought
(D) To automatically generate a comprehensive project index

**131.** Identify the correct pair regarding data types:
(A) Qualitative Data - Expressed solely through mathematical equations
(B) Primary Data - Data collected by someone else centuries ago
(C) Quantitative Data - Expressed in numbers and graphs
(D) Secondary Data - First-hand observations by the researcher

**132.** Arrange the typical sections of a research paper in logical chronological order:
1. Abstract
2. Introduction
3. Methodology
4. Results
5. Conclusion

(A) 2, 1, 3, 4, 5
(B) 1, 2, 3, 4, 5
(C) 1, 3, 2, 5, 4
(D) 2, 3, 4, 1, 5

**133.** Identify the incorrect pair regarding interdisciplinary fields and their subject matter:
(A) Music and Mathematics - Study of algorithmic compositions and fractional rhythms
(B) Music and Religion - Study of devotional musical traditions
(C) Music and Physics - Study of artist royalties and copyright laws
(D) Music and Literature - Study of textual structures in vocal compositions

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**134.** What is the effect of using digital notation software on music pedagogy?
(A) It permanently destroys the ability to hear music notes.
(B) It facilitates the creation and sharing of musical scores.
(C) It limits music education strictly to oral traditions.
(D) It makes the study of music theory entirely irrelevant.

**135.** All of the following are modern electronic tools used in music performance or research EXCEPT:
(A) Electronic Tanpura
(B) Digital Tuner
(C) Audio Interface
(D) Birch bark manuscripts

**136.** What is the most appropriate characteristic of an objective research problem?
(A) It is precise, researchable, and entirely unbiased
(B) It is based purely on the researcher's emotional bias
(C) It is designed to challenge other scholars personally
(D) It is deliberately vague to confuse the target reader

**137.** A researcher is studying the acoustic properties of a concert hall to determine why certain frequencies are amplified. This requires a strong competency in:
(A) Music and Literature
(B) Economic forecasting
(C) Musical Acoustics
(D) Historical archives

**138.** Read the following case study and answer the question:
*A musician in the 1960s collaborated with international classical and rock artists. A researcher documenting this uses primary source letters, recorded albums, and concert reviews from that era.*
Which trend does this research primarily address?
(A) Global fusion and intercultural musical collaborations
(B) The decline of traditional music
(C) The strict enforcement of orthodox lineage boundaries
(D) The rejection of modern technology

**139.** What does the term "Plagiarism" mean in academia?
(A) Writing a bibliography in alphabetical author order
(B) Collaborating with a colleague on a joint research paper
(C) Publishing a research paper in an international journal
(D) Presenting someone else's ideas as your own work

**140.** Which of the following is considered a secondary source in music research?
(A) An artist's personal handwritten diary
(B) A recently published textbook analyzing a 19th-century musical treatise
(C) An audio recording of a live concert
(D) A photograph taken by the researcher during fieldwork

**141.** Identify the correct pair regarding components of a research report:
(A) Synopsis - The final chapter summarizing the results
(B) Methodology - The dedication and acknowledgments
(C) Appendix - Supplementary material relevant to but not essential for the main text
(D) Index - The cover page of the thesis

**142.** Arrange the steps of formulating a research design chronologically:
1. Define the research problem
2. Review relevant literature
3. Decide on data collection methods
4. Determine sample design
(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

**143.** Identify the incorrect pair regarding research methodology:
(A) Action Research - Focused on establishing ancient historical chronologies
(B) Empirical Research - Based on observation or experience
(C) Fundamental Research - Driven by curiosity and a desire to expand knowledge
(D) Applied Research - Used to solve a specific, practical problem

**144.** What is a primary cause for a researcher to conduct a "Pilot Study"?
(A) To publish a complete academic book immediately
(B) To test the feasibility of research tools on a small scale
(C) To skip the comprehensive literature review phase
(D) To finalize the bibliography of the research project

**145.** All of the following are ethical practices in data collection EXCEPT:
(A) Obtaining informed consent from interviewees
(B) Falsifying survey data to match the hypothesis
(C) Maintaining the confidentiality of participants if requested
(D) Acknowledging sources of funding

**146.** Which of the following represents the most appropriate use of the internet in modern music research?
(A) Accessing e-journals and connecting with global experts
(B) Incorporating encyclopedia articles without any citation
(C) Relying on anonymous blog posts for primary research data
(D) Using the internet only to order new musical instruments

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(D) Efficient storage and archiving of large datasets

**226.** Which of the following is the most appropriate definition of "Musicology"?
(A) The scholarly study of music in its historical aspects
(B) The physical act of manufacturing various musical instruments
(C) The logistical process of booking concert tickets online
(D) The exclusive study of modern electronic dance music

**227.** What is a primary effect of the modernization of music on the traditional teaching system?
(A) The traditional system was completely outlawed.
(B) The traditional system became the only legal way to learn music.
(C) The traditional system adapted and merged with institutionalized university models.
(D) The traditional system shifted entirely to relying on internet tutorials.

**228.** Consider the following statements:
**Statement I:** Plagiarism checking software is a modern technological tool used to ensure academic integrity.
**Statement II:** Plagiarism checkers can accurately analyze the acoustic quality of a vocal performance.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**229.** A researcher studying the intricate relationships in the formulation of microtones must demonstrate a high level of competency in:
(A) Music and Literature
(B) Music and Sociology
(C) Music and Mathematics
(D) Music and Economics

**230.** Read the following case study and answer the question:
*A researcher observes that a specific Raga evokes a consistent feeling across a diverse group of listeners.*
Analyzing this phenomenon primarily requires principles from:
(A) Music and Economics
(B) Music and Psychology/Aesthetics
(C) Pure Mathematics
(D) Modern Computer Engineering

**231.** Which of the following statements is correct regarding the role of a research supervisor?
(A) The supervisor writes the entire thesis for the doctoral student.
(B) The supervisor is responsible for funding the research project.
(C) The supervisor dictates the exact results the research must find.
(D) The supervisor provides guidance and helps refine the methodology.

**232.** Which of the following statements is incorrect regarding the "Research Design"?
(A) It is the conceptual structure within which research is conducted.
(B) It constitutes the blueprint for the collection, measurement, and analysis of data.
(C) It helps in ensuring that the research is conducted efficiently.
(D) It is formulated after the final report is published.

**233.** Identify the correct pair regarding data variables:
(A) Dependent Variable - The variable that is manipulated by the researcher
(B) Constant Variable - A variable that changes rapidly during the experiment
(C) Independent Variable - The variable that is manipulated or controlled by the researcher
(D) Extraneous Variable - The main focus of the research

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**234.** Identify the incorrect pair regarding sources of data:
(A) Highly reliable Primary Data - Common Online Encyclopedias
(B) Books and Journals - Secondary Data
(C) Autobiographies - Primary Data
(D) Field Interviews - Primary Data

**235.** All of the following are considered valid areas of music research EXCEPT:
(A) Historical study of Ragas
(B) Biographical study of prominent musicians
(C) Acoustic analysis of musical instruments

local concerts
(C) The emergence of fusion music and global collaborations
(D) The disappearance of all traditional musical modes

**158.** Consider the following statements:
**Statement I:** Archival research involves analyzing documents and records from the past.
**Statement II:** Action research is primarily concerned with historical archiving.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**159.** A scholar writing a thesis on the economic survival of folk musicians requires a strong competency in interpreting statistical surveys of income and market trends. This reflects an intersection with:
(A) Music and Economics
(B) Music and Physics
(C) Music and Religion
(D) Music and Philosophy

**160.** Read the following case study and answer the question:
*A researcher is analyzing the impact of internet streaming on the royalty earnings of classical musicians. They survey 100 musicians and collect quantitative data on their income.*
The methodology used here is primarily:
(A) Historical and Philosophical
(B) Empirical and Quantitative
(C) Purely qualitative narrative analysis
(D) Experimental Acoustic Analysis

**161.** Which of the following statements is correct regarding indexing in a research report?
(A) The index is typically placed at the very beginning of the thesis.
(B) It helps readers find specific keywords, concepts, and names along with their page numbers.
(C) It is just another word for the Table of Contents.
(D) It contains full abstracts of all referenced articles.

**162.** Which of the following statements is incorrect regarding primary data?
(A) Questionnaires and surveys are tools for collecting primary data.
(B) It is original data collected first-hand by the researcher.
(C) Primary data is always more reliable than secondary data, regardless of how it is collected.
(D) Field observations are a source of primary data.

**163.** Identify the correct pair regarding modern technology:
(A) DAW - A traditional stringed instrument
(B) Metronome - Software for writing textual documents
(C) Synthesizer - Electronic instrument capable of producing a wide range of sounds
(D) Electronic Tanpura - A device used for statistical analysis

**164.** Identify the incorrect pair regarding interdisciplinary studies:
(A) Music and Psychology - Study of music perception and cognition
(B) Music and Culture - Study of regional musical traditions and identity
(C) Music and Religion - Study of liturgical and devotional chants
(D) Music and Economics - Study of musical frequency variations

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**165.** All of the following are components of the research methodology section EXCEPT:
(A) Research Design
(B) Sample Selection
(C) Final Conclusions and Recommendations
(D) Tools of Data Collection

**166.** Which is the best approach to writing the conclusion of a research report?
(A) Introducing new data and theories not in the main text
(B) Summarizing findings and answering the research problem
(C) Providing a detailed biographical sketch of the author
(D) Re-writing the literature review chapter word-for-word

(D) A study written entirely in ancient classical languages

**187.** What was a major cultural effect of establishing national performing arts academies?
(A) It led to the immediate decline of all regional folk arts.
(B) It banned the use of electronic instruments in performance.
(C) It restricted music education to a single sovereign state.
(D) It provided a national platform for supporting artists.

**188.** Consider the following statements:
**Statement I:** The "Sample Size" in qualitative research is generally much smaller than in quantitative research.
**Statement II:** Qualitative research aims for deep, contextual understanding rather than statistical generalization.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**189.** To objectively evaluate a vocalist's adherence to perfect pitch using modern technology, a researcher needs competency in using:
(A) Text editing software
(B) Video conferencing tools
(C) Pitch analysis and acoustic software
(D) Plagiarism checkers

**190.** Read the following case study and answer the question:
*An ethnomusicologist observes that the traditional repertoire of a community is being lost as younger generations migrate for work. The researcher documents the remaining songs and publishes a sociological analysis.*
This intersects Music primarily with:
(A) Mathematics and Physics
(B) Clinical Medicine
(C) Pure Philosophy
(D) Economics and Sociology

**191.** Which of the following statements is correct regarding the "Research Problem"?
(A) A specific issue or gap in knowledge the research addresses
(B) An obstacle that prevents the researcher from graduating
(C) A summary formulated at the end of the research process
(D) A term synonymous with the research bibliography section

**192.** Which of the following statements is incorrect regarding data analysis?
(A) It is the process of extracting meaning from collected data.
(B) It must always prove the initial hypothesis correct, even if data suggests otherwise.
(C) It can be descriptive, inferential, or thematic.
(D) It bridges the gap between raw data and research conclusions.

**193.** Identify the correct pair regarding the use of modern technology:
(A) Digital Archive - Physical shelves storing original paper manuscripts
(B) E-journal - An academic periodical published in digital format
(C) Electronic Tanpura - A device used to print the thesis
(D) Synthesizer - Software used for detecting plagiarism

**194.** Identify the incorrect pair regarding types of validity in research:
(A) Musical Validity - The commercial profit generated by the research
(B) External Validity - Generalizability of the findings to other settings
(C) Face Validity - The degree to which a procedure appears effective on the surface
(D) Internal Validity - Accuracy of the cause-and-effect relationship in a study

**195.** All of the following are typical chapters in a standard music research project report EXCEPT:
(A) Introduction and Statement of Problem
(B) Review of Literature
(C) The Researcher's Personal Medical History
(D) Analysis and Interpretation of Data

**196.** Which is the most appropriate way to phrase a research objective?
(A) "To maybe look into how music is good."
(B) "To write about some things related to singing."

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auditorium

**177.** What is a direct effect of not citing sources properly in a research project?
(A) The paper becomes more readable
(B) The researcher may be accused of academic misconduct or plagiarism
(C) The research findings become universally accepted
(D) The thesis automatically gets indexed in global databases

**178.** Consider the following statements:
**Statement I:** A bibliography includes only those sources that are directly cited in the text.
**Statement II:** A reference list includes only the sources that are directly cited in the text.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

**179.** A researcher analyzing the mathematical proportions of musical intervals in relation to string lengths must possess a strong competency in:
(A) Music and Literature
(B) Music and Sociology
(C) Music and Mathematics/Acoustics
(D) Music and Economics

**180.** Read the following case study and answer the question:
*A researcher investigates how devotional lyrics were adapted into classical compositions over the centuries.*
This involves the interdisciplinary fields of:
(A) Music, Economics, and Statistics
(B) Music Therapy and Medical Science
(C) Modern Technology and Acoustics
(D) Music, Literature, and Religion/Philosophy

**181.** Which of the following is correct regarding the role of modern technology in literature review?
(A) It has made physical libraries completely obsolete and useless.
(B) Rapidity keyword searches across massive academic databases.
(C) It automatically writes the literature review chapter for the researcher.
(D) It prevents researchers from finding international publications.

**182.** Which statement is incorrect regarding the selection of a research topic?
(A) The topic should be of genuine interest to the researcher.
(B) A researcher should choose a topic for which no data can ever be collected to prove its uniqueness.
(C) The topic should be narrow and specific enough to be manageable.
(D) The availability of resources and literature should be considered.

**183.** Identify the correct pair regarding the writing of a project report:
(A) Footnote - The main title of the thesis
(B) Citation - The final chapter of the thesis
(C) Appendix - The review of literature
(D) Abstract - A brief summary of the entire research paper

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**184.** Identify the incorrect pair regarding interdisciplinary applications:
(A) Music and Philosophy - Calculating the exact box box office revenue of a film
(B) Music Therapy - Treating speech disorders through melodic intonation therapy
(C) Music and Mathematics - Analyzing the permutations of musical notes
(D) Music and Sociology - Studying the impact of social status on musical lineage

**185.** All of the following are characteristic of the modern trends in music EXCEPT:
(A) The rise of institutionalized music education
(B) The popularization of music through national broadcasting
(C) The exclusive confinement of classical music to royal courts
(D) Increased international tours by classical musicians

**186.** What is the most appropriate definition of an "Empirical Study"?
(A) A study based on direct observation or measured data
(B) A study based on logical assumptions without any data
(C) A study focused solely on fictional musical literature

(A) A daily newspaper's entertainment section
(B) An internet forum for hobbyist musicians
(C) A 19th-century manuscript
(D) Academic databases

**207.** What is a direct cause of the emergence of "fusion music"?
(A) Increased cross-cultural interactions, globalization, and access to international media
(B) The strict isolationist policies of the government
(C) The banning of all traditional musical modes
(D) The lack of any remaining musical instruments

**208.** Consider the following statements:
**Statement I:** The "Hypothesis" is formulated before the primary data collection begins.
**Statement II:** A null hypothesis generally assumes there is no significant difference or relationship between variables.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**209.** To analyze the financial sustainability of music festivals in the modern era, a researcher must demonstrate competency in:
(A) Music and Physics
(B) Music and Economics
(C) Music and Literature
(D) Music and Clinical Psychology

**210.** Read the following case study and answer the question:
*A researcher explores how song lyrics reflect the socio-cultural status of women in a historical period.*
This research is an example of combining:
(A) Music, Literature, and Sociology
(B) Music, Physics, and Mathematics
(C) Music Therapy and Medical Science
(D) Modern Technology and Economics

**211.** Which statement is correct regarding a "Synopsis"?
(A) It is usually three hundred to four hundred pages long.
(B) It is strictly a post-research document written after completion.
(C) It acts as a roadmap of the proposed research project.
(D) It does not require a title or any formal identification.

**212.** Which statement is incorrect regarding "Research Methodology"?
(A) It provides the theoretical rationale for the methods used.
(B) It includes details on how data was collected and analyzed.
(C) It helps external researchers evaluate the validity of the study.
(D) It is identical in all research papers regardless of the topic.

**213.** Identify the correct pair regarding elements of a research paper:
(A) Footnote - The alphabetical index at the end of the book
(B) Primary Data - Data found in an encyclopedia
(C) Abstract - A standalone summary of the research background, method, results, and conclusion
(D) Hypothesis - The raw data charts

**214.** Identify the incorrect pair regarding modern music trends:
(A) LP Records - Led to the immediate extinction of live concerts
(B) Playback Singing - Became a dominant form of popular music
(C) National Radio - Played a crucial role in patronizing classical artists
(D) Arts academy - An autonomous body promoting cultural heritage

**215.** All of the following are examples of descriptive research EXCEPT:
(A) A survey of the current demographic profile of classical music listeners
(B) An observational study of the teaching methods used in a specific musical lineage today
(C) A documentation of the types of instruments used in a local folk festival
(D) A controlled laboratory experiment testing a new drug on patients

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(C) "To prove that my teacher is the best musician ever."
(D) "To analyze rhythmic variations on aesthetic reception."

**197.** What is the effect of using a structured questionnaire in survey-based music research?
(A) It allows respondents to write essays of unconstrained length.
(B) It prevents the researcher from gathering any statistical data.
(C) It ensures respondents are asked the same questions in order.
(D) It strictly limits the research to qualitative narrative analysis.

**198.** Consider the following statements:
**Statement I:** The internet has enabled "crowdsourcing" as a modern method for collecting large amounts of data for musicological research.
**Statement II:** Crowdsourced data is always 100% accurate and requires no validation.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**199.** To design a software application that generates automated melodic sequences based on specific music rules, a researcher needs interdisciplinary competency in:
(A) Music and Religion
(B) Music and Literature
(C) Music and Economics
(D) Music Theory and Computer Science/ Mathematics

**200.** Read the following case study and answer the question:
*A researcher uses an electronic keyboard and MIDI software to input ancient notation and plays it back using modern synthesized sounds to approximate how it might have sounded.*
This demonstrates the application of:
(A) Modern Technology in Historical Music Research
(B) Music and Economics
(C) Clinical Music Therapy
(D) Music and Social Sciences

**201.** Which statement is correct regarding the scope and limitations of a research project?
(A) The scope refers to the physical length of the final thesis.
(B) Limitations are excuses provided for not completing the work.
(C) The scope defines coverage, while limitations identify boundaries.
(D) A good research project has absolutely no academic limitations.

**202.** Which statement is incorrect regarding the Review of Literature?
(A) It helps avoid duplicating research that has already been done.
(B) It is simply a list of book titles without any critical analysis.
(C) It provides a theoretical framework for the current study.
(D) It helps in refining the research methodology.

**203.** Identify the correct pair:
(A) Cross-sectional Study - Research focusing solely on ancient history
(B) Descriptive Research - Research designed to create new musical instruments
(C) Applied Research - Research done purely for philosophical debate
(D) Longitudinal Study - Research conducted over a long period of time to observe changes

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**204.** Identify the incorrect pair regarding referencing styles:
(A) APA Style - Author-Date system
(B) Harvard Style - A specific format for tuning electronic instruments
(C) Chicago Style - Often uses footnotes or endnotes
(D) MLA Style - Author-Page system

**205.** All of the following are primary reasons for institutionalizing music education EXCEPT:
(A) Preserving musical heritage systematically
(B) Providing formal degrees to musicians
(C) Restricting music strictly to a few elite families
(D) Standardizing the syllabi for mass education

**206.** Which is the most appropriate source for finding contemporary peer-reviewed articles on Music Therapy?

**147.** To effectively analyze the lyrical structures and poetic meters of musical compositions, a researcher must have a competency in:
(A) Modern sound engineering
(B) Clinical Psychology
(C) Music and Literature/Linguistics
(D) Music and Economics

**148.** Read the following case study and answer the question:
*A researcher sets up an experiment measuring the heart rate and blood pressure of subjects before and after listening to a specific raga for 30 minutes.*
This research falls under the interdisciplinary area of:
(A) Music and Sociology
(B) Music and Mathematics
(C) Historical Ethnomusicology
(D) Music Therapy and Physiology/Psychology

**149.** What is the definition of a "Variable" in empirical research?
(A) A constant value that never changes
(B) The title of the research project
(C) Any characteristic, number, or quantity that can be measured or counted and can vary
(D) The final conclusion of the thesis

**150.** Which component of a research project lists all the chapters, headings, and their corresponding page numbers?
(A) Bibliography
(B) Table of Contents
(C) Appendix
(D) Index

**151.** Which of the following statements is correct regarding the methodology of music research?
(A) It is solely reliant on subjective musical imagination.
(B) It prohibits the use of any historical musical texts.
(C) It only applies to Western classical music traditions.
(D) It involves a systematic analysis of methods applied.

**152.** Which of the following statements is incorrect regarding the synopsis?
(A) It gives the review committee an idea of the project's viability.
(B) It includes a clear statement of the specific research problem.
(C) It is submitted strictly after the research thesis is completed.
(D) It contains a detailed outline of the proposed methodology.

**153.** Identify the correct pair:
(A) Secondary Source - An unreleased, original manuscript
(B) Hypothesis - The final index of the book
(C) Primary Source - Interview with a living maestro
(D) Bibliography - A list of electronic musical instruments

**154.** Identify the incorrect pair regarding modern music trends:
(A) National arts academy - Abolition of the traditional teaching systems
(B) Youth cultural promotion - Encouragement of classical music among the young
(C) Radio Broadcasting - Democratization of classical music access
(D) Playback Singing - Emergence of mass commercial music

**155.** All of the following are standard referencing styles used in academic research EXCEPT:
(A) APA (American Psychological Association)
(B) MLA (Modern Language Association)
(C) Chicago Manual of Style
(D) ISO 9001

**156.** What is the most appropriate reason for conducting a Review of Literature?
(A) To increase the total number of pages in the thesis
(B) To identify gaps in knowledge and justify the need for the new study
(C) To copy previous methodologies without proper citation
(D) To avoid doing any primary data collection in the field

**157.** What is the effect of globalization on music trends?
(A) Complete isolation of music from world influences
(B) The ban on international instruments in

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**216.** Which of the following is the most appropriate use of an "Appendix" in a musicology thesis?
(A) To include scores or transcripts that interrupt the text flow
(B) To place the final main conclusion of the research project
(C) To list the books the researcher read for their own leisure
(D) To write the abstract of the thesis for the committee

**217.** What is the primary purpose of standardizing references and bibliography formats?
(A) To make the writing process as difficult as possible for authors
(B) To bypass copyright laws regarding intellectual property
(C) To ensure consistency and reliable retrieval of sources
(D) To increase the commercial value of the finished thesis

**218.** Consider the following statements:
**Statement I:** Ethnography is a research method involving deep immersion in a cultural setting.
**Statement II:** Ethnography relies exclusively on quantitative statistical data.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**219.** A researcher evaluating the historical shift of vocal pitch over the last century using archived recordings requires competency in:
(A) Economic forecasting
(B) Literature and Poetic translation
(C) Religious scriptural analysis
(D) Electronic Pitch Analysis and Historical Archiving

**220.** Read the following case study and answer the question:
*A researcher investigates the correlation between prolonged instrument playing and repetitive strain injuries in musicians.*
This study falls under the interdisciplinary area of:
(A) Music and Religion
(B) Music and Medicine/Ergonomics
(C) Music and Literature
(D) Music and Economics

**221.** Which statement is correct regarding the use of "Internet" in music research?
(A) It completely replaces the need for original thinking.
(B) All information found on the internet is considered a verified primary source.
(C) It provides access to global digital libraries, academic forums, and multimedia archives.
(D) It is only useful for downloading entertainment music.

**222.** Which statement is incorrect regarding the "Analysis of Data Collection"?
(A) It involves organizing and structuring the raw data.
(B) It can involve identifying themes and patterns in qualitative interviews.
(C) It may utilize statistical software for quantitative data.
(D) It requires manipulating the data to falsely prove the hypothesis.

**223.** Identify the correct pair regarding the research process:
(A) Hypothesis Testing - Analyzing data to accept or reject the formulated hypothesis
(B) Literature Review - Formulating the final conclusion of the thesis
(C) Indexing - Collecting raw data from the field
(D) Synopsis - The final published book

**224.** Identify the incorrect pair regarding interdisciplinary studies in music:
(A) Music and Physics - Harmonics, resonance, and sound waves
(B) Music and Literature - Study of sound engineering software
(C) Music and Psychology - Emotion, perception, and cognitive response
(D) Music and Sociology - Study of music as a social and cultural phenomenon

**225.** All of the following are benefits of using modern electronic equipment in music research EXCEPT:
(A) High-fidelity recording of field performances
(B) Eradication of the need to understand basic music theory
(C) Precise acoustic analysis of pitch and timbre

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**167.** What is a primary cause for the increased interdisciplinary nature of music research today?
(A) The decline of traditional music forms in modern society
(B) The lack of any pure musical topics left to research today
(C) The prohibition of purely musical research by universities
(D) The realization that music intersects with other realities

**168.** Consider the following statements:
**Statement I:** Data triangulation involves using multiple data sources or methods to enhance the credibility of a research study.
**Statement II:** Triangulation guarantees that research will be published in top-tier journals.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**169.** To successfully conduct research in Music Therapy, a researcher must demonstrate competency in understanding:
(A) Only complex mathematical algorithms
(B) Advanced macroeconomic theory
(C) Both musical structures and clinical psychological/physiological parameters
(D) Ancient architectural principles

**170.** Read the following case study and answer the question:
*A university establishes a digital archive of rare early records, converting them to uncompressed files and cataloging them with metadata.*
This project primarily highlights the intersection of:
(A) Music Research, Archiving, and Modern Computer Technology
(B) Music Therapy and Philosophy
(C) Action Research and pure Mathematics
(D) Literature and Experimental Physics

**171.** Which statement is correct regarding qualitative data collection in music?
(A) It relies heavily on statistical software.
(B) It focuses on understanding meanings, experiences, and aesthetic interpretations through methods like interviews.
(C) It only measures the exact decibel levels of sound.
(D) It is considered unscientific and is never used in academia.

**172.** Which of the following statements is incorrect regarding the modern era of music?
(A) The State became a major patron of the arts.
(B) Music education was strictly limited to oral transmission without written syllabi.
(C) Mass media popularized classical music.
(D) Music conferences and ticketed public performances became common.

**173.** Identify the correct pair regarding the structural layout of a thesis:
(A) Chapter 1 - Conclusion and Suggestions
(B) FrontMatter-Titlepage,Acknowledgements, and Table of Contents
(C) Back Matter - Introduction to the research problem
(D) Chapter 2 - Always the Index

**174.** Identify the incorrect pair regarding musical research areas:
(A) Organology - Study of musical instruments
(B) Ethnomusicology - Study of music in its cultural context
(C) Historiography - Study of the methodology of writing history
(D) Acoustics - Study of the economic funding of concerts

**175.** All of the following are essential elements of a good research problem EXCEPT:
(A) Subjectivity (Does it rely purely on the researcher's mood?)
(B) Feasibility (Can it be researched?)
(C) Clarity (Is it clearly stated?)
(D) Significance (Does it add value to the field?)

**176.** Which of the following is the most appropriate description of "Action Research" in music pedagogy?
(A) Investigating ancient dramatic scripts and historical texts
(B) A teacher testing a new method to improve performance
(C) Analyzing the sales data of a commercial rock band
(D) Measuring the acoustic resonance of a large

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(D) Falsifying historical documents to create a new musical lineage

**236.** Which of the following is the most appropriate reason to include an "Abstract" in a research article?
(A) To provide a comprehensive list of all research references
(B) To give a concise summary of objectives and key findings
(C) To detail the researcher's personal and family history
(D) To present the raw data in a complex graphical format

**237.** What is a significant cause of the rise in interdisciplinary music research?
(A) The realization that pure musicology has completely exhausted all possible topics
(B) The advancement of modern technology and cognitive sciences providing new tools to analyze musical phenomena
(C) The banning of traditional musicology by academic institutions
(D) The decreasing popularity of music globally

**238.** Consider the following statements:
**Statement I:** "Subjectivity" is generally avoided in quantitative research where objective measurement is prioritized.
**Statement II:** Qualitative music research often embraces a degree of subjectivity as it deals with aesthetic experiences.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**239.** To successfully write a thesis on the evolution of musical notation systems, a researcher must show competency in:
(A) Historical Archiving and Modern Technological Tools
(B) Clinical Psychology and Therapy
(C) Pure Economics
(D) Religious chanting

**240.** Read the following case study and answer the question:
*An institution commissions a study to understand why classical music concerts are failing to attract younger audiences, focusing on ticket pricing and marketing strategies.*
This research primarily falls under:
(A) Music and Physics
(B) Music and Economics/Management
(C) Music Therapy
(D) Music and Philosophy

**241.** Which of the following statements is correct regarding the "Bibliography"?
(A) It contains only the books the researcher intends to read later.
(B) It is a list of all sources consulted during the research.
(C) It is placed prominently on the title page of the thesis.
(D) It is only required for scientific rather than music research.

**242.** Which of the following statements is incorrect regarding the "Conclusion" of a research project?
(A) It restates the research problem and how it was addressed.
(B) It synthesizes the main points of the research.
(C) It is the appropriate place to introduce entirely new, unanalyzed data.
(D) It may offer suggestions for future research avenues.

**243.** Identify the correct pair regarding interdisciplinary music studies:
(A) Music and Mathematics - Studying the lyrics of modern pop songs
(B) Music and Physics - Studying historical dates of rulers
(C) Music and Philosophy - Exploring metaphysical concepts of sound and aesthetics
(D) Music and Sociology - Analyzing the acoustic frequency of a flute

**244.** Identify the incorrect pair regarding modern research technology:
(A) Digital Audio Recorder - Capturing high-quality field recordings
(B) Notation Software - Generating printed musical scores
(C) Spreadsheet Software - Analyzing quantitative statistical data

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# ANSWERS

1. (B) The method and practice of teaching research skills
Research pedagogy refers to the specific instructional methods and strategies employed to educate students in the art of academic investigation. It encompasses the systematic development of critical thinking, analytical skills, and methodological rigor necessary for scholarly work. By focusing on teaching these competencies, educators ensure that researchers can effectively contribute new insights to the musical field.

2. (B) II and III only
Selecting a viable music research topic requires focusing on specific gaps in current knowledge rather than financial status. It is essential to ensure that sufficient primary and secondary materials are accessible to support the investigation. A unique problem statement prevents redundancy with existing dissertations, allowing the scholar to provide original contributions and maintain rigorous academic standards.

3. (C) A critical evaluation of previous scholarly works on a topic
A review of literature serves as a critical survey of existing scholarly publications related to a specific music research area. It provides the researcher with a theoretical framework and helps identify unexplored niches. By evaluating past studies, the researcher can justify their own work and contextualize their findings within the broader landscape of established academic knowledge.

4. (C) Statement I is true but Statement II is false
Formulation of a research problem is a mandatory step that must occur before data collection to give the study direction. A well-defined problem must be specific and clear rather than broad or ambiguous. Precision in the problem statement ensures that the researcher can identify relevant variables and choose the most appropriate methodology for their musical investigation.

5. (A) Both A and R are true and R is the correct explanation of A.
A research synopsis is a critical preparatory document that serves as a detailed blueprint for any formal study in musicology. It explicitly outlines the intended methodology, objectives, and specific scope of the project. By providing this structured framework, the synopsis ensures that the subsequent research remains focused and academically viable before full-scale data collection begins.

6. (B) It involves direct interaction with artists and live performances.
Primary data collection in musicology necessitates direct engagement with original sources of information. This includes conducting field interviews with musicians, recording live performances, or observing traditional rituals in their natural settings. Unlike secondary data, which interprets existing information, primary data provides first-hand evidence that allows the researcher to draw original conclusions based on authentic musical experiences.

7. (A) P-4, Q-2, R-1, S-3
Academic research involves several distinct components including the bibliography, which lists all consulted sources, and the synopsis, which functions as a project proposal. Indexing provides an alphabetical guide to terms and page numbers for easy navigation. Data analysis focuses on the logical interpretation of gathered information to reach conclusions. Each element plays a vital role in documentation.

8. (A) Citations and references are optional if the researcher is a recognized artist.
Professional project reports must adhere to strict academic standards, regardless of the researcher's artistic status. Maintaining an objective tone and following a structured format with chapters is essential. Citations and references are never optional because they ensure academic integrity and prevent plagiarism. Every scholarly work must conclude by summarizing findings to provide a clear resolution.

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*constructed in musicological studies.*

Based on the above source, attempt the following five questions.

**251.** According to the source, what is mandatory before drafting the core objectives of a study?
(A) Systematic collection of various primary data points
(B) Review of literature
(C) Establishing future professional research avenues
(D) Analyzing the suggested study methodology

**252.** How does the review of literature assist the researcher in relation to the pedagogical framework?
(A) It exposes gaps in the current framework
(B) It proves the hypothesis immediately
(C) It eliminates the need for data collection
(D) It replaces the methodology completely

**253.** What ensures that a chosen topic is both original and academically significant?
(A) The financial viability of the study
(B) The use of modern technology
(C) The methodology of Music research
(D) The exclusion of prior studies

**254.** What is the primary benefit of aligning the review of literature with specific research areas?
(A) It increases the length of the synopsis
(B) It bypasses the need for data analysis
(C) It guarantees publication
(D) It prevents redundant investigations

**255.** What forms the bedrock for constructing subsequent methodologies in musicological studies?
(A) The exclusive use of available secondary data sources
(B) A broadly defined, unrefined research area
(C) A research problem backed by review
(D) The total avoidance of all critical evaluation

**Direction :** Please read the following source carefully.

*Following the identification of research problems, the methodology of Music research dictates the systematic preparation of a synopsis. Preparing a synopsis is a critical phase in research pedagogy, acting as a structural blueprint for the entire academic endeavor. A researcher must meticulously outline the proposed methodology of Music research to ensure that the investigation remains focused and rigorously academic. This document encapsulates the chosen research areas, the formulated research problems, and the specific strategies intended to address them. Within the context of a musicological case study, preparing a synopsis demands a clear articulation of how the methodological framework will be applied to the chosen subject matter. It serves as an evaluative tool for academic peers to assess the viability and coherence of the proposed study before extensive resources are committed. A robust synopsis inherently reflects a sound understanding of research pedagogy, demonstrating the researcher's ability to logically sequence the investigation. By explicitly detailing the methodology of Music research within the synopsis, the scholar establishes a transparent roadmap, ensuring that the subsequent phases of the project remain aligned with the initial academic objectives and structural constraints.*

Based on the above source, attempt the following five questions.

**256.** What document acts as a structural blueprint for the entire academic endeavor?
(A) The final project report
(B) The prepared synopsis
(C) The research project index
(D) The annotated bibliography

**257.** What must a researcher meticulously outline to ensure the investigation remains focused?
(A) The entire post-independence cultural history
(B) The detailed financial budget of the study
(C) The various personal opinions of academic peers
(D) The proposed methodology

**258.** How does a synopsis function for academic peers?
(A) Evaluative tool
(B) A final data analysis report for academic peers
(C) A complete substitute for future data collection
(D) A primary historical source for music research

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(A) The financial viability of various concerts
(B) Aesthetic and ontological nature
(C) The acoustic frequencies of instruments
(D) The digital software used for recording

**273.** According to the source, what reveals how musical traditions serve as vital conduits for identity?
(A) A case study on Music and Mathematics
(B) The study of electronic equipments
(C) Preparation of a detailed research synopsis
(D) Case study on Religion and Culture

**274.** What do researchers uncover by exploring Religion and Culture?
(A) Roots and societal functions
(B) The mathematical calculation of intervals
(C) The cognitive responses to stimuli
(D) The economic market trends analysis

**275.** What is required when exploring the interdisciplinary aspects of Music and Literature alongside Philosophy?
(A) A strictly quantitative approach
(B) The exclusion of pedagogical methodologies
(C) A multifaceted analytical framework
(D) A singular reliance on physical acoustics

**Direction :** Please read the following source carefully.

*Within the expanding research avenues of modern academia, the interdisciplinary aspects of Music Therapy and Psychology hold significant prominence. A researcher investigating Music Therapy must fundamentally rely on principles derived from Psychology to understand cognitive and emotional responses to musical stimuli. The integration of Psychology into music research provides a scientific framework for evaluating how specific musical structures can alleviate mental distress or enhance cognitive functioning. In a clinical case study, exploring Music Therapy as a systematic intervention requires the rigorous application of psychological assessments to measure patient outcomes. These interdisciplinary aspects necessitate that the methodology of Music research adopts empirical tools traditionally used in Psychology. By merging these fields, researchers can validate the efficacy of Music Therapy beyond anecdotal evidence, establishing it as a credible therapeutic avenue. Analyzing the psychological impact of music not only broadens the scope of musicological studies but also contributes valuable data to the field of Psychology itself. Therefore, the intersection of Music Therapy and Psychology represents a critical research avenue where pedagogical methodologies must adapt to encompass dual disciplinary standards for accurate assessment.*

Based on the above source, attempt the following five questions.

**276.** What must a researcher investigating Music Therapy fundamentally rely on to understand cognitive responses?
(A) Principles derived from Psychology
(B) Principles derived from Economics
(C) Principles derived from Physics
(D) Principles derived from Literature

**277.** What scientific framework does the integration of Psychology into music research provide?
(A) Calculating acoustic frequencies
(B) Assessing various historical archives
(C) Analyzing current market trends
(D) Alleviating mental distress

**278.** In a clinical case study, what is required to measure patient outcomes in Music Therapy?
(A) The use of philosophical ontology
(B) Psychological assessments
(C) The evaluation of economic variables
(D) Analysis of various religious rituals

**279.** How can researchers establish Music Therapy as a credible therapeutic avenue?
(A) Relying solely on localized anecdotal evidence
(B) Merging it with various Literature studies
(C) Validating efficacy beyond anecdotes
(D) Ignoring modern psychological standards

**280.** Why must pedagogical methodologies adapt at the intersection of Music Therapy and Psychology?
(A) To eliminate the need for data collection
(B) To focus on specific musical aesthetics
(C) To bypass various clinical case studies
(D) Encompassing dual standards

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**Direction :** Please read the following source carefully.

*Exploring the interdisciplinary aspects of*

*of accurate references and a comprehensive bibliography is non-negotiable in academic writing. References and bibliography serve to acknowledge the original sources of data and prior literature that informed the study, thereby maintaining academic integrity and preventing plagiarism. When writing the project report, the researcher must carefully align the references and bibliography with the established formatting conventions of research pedagogy. A well-constructed bibliography not only validates the breadth of the literature review but also provides a distinct pathway for interdisciplinary researchers to trace the origins of the utilized concepts. Together, indexing, references, and bibliography solidify the report's credibility.*

Based on the above source, attempt the following five questions.

**266.** What does writing a project report require from the researcher?
(A) A random compilation of all raw data
(B) Meticulous structural approach
(C) The omission of the study methodology used
(D) The complete exclusion of future data analysis

**267.** What is a critical aspect of organizing information when writing the project report?
(A) Concealing the research areas
(B) Research project indexing
(C) Avoiding references
(D) Generating raw data

**268.** What is the primary function of proper research project indexing?
(A) Making findings accessible
(B) To hide all sensitive research information
(C) To replace the final bibliography section
(D) To artificially inflate the project word count

**269.** Why are references and bibliography considered non-negotiable in academic writing?
(A) They ensure the final report is lengthy
(B) They provide primary data for the study
(C) Acknowledging sources
(D) They replace the entire methodology section

**270.** What does a well-constructed bibliography provide for interdisciplinary researchers?
(A) A definitive conclusion to the study
(B) A substitute for data collection
(C) A summary of the project report
(D) A distinct pathway to trace the origins of utilized concepts

**Direction :** Please read the following source carefully.

*Research avenues in music are increasingly defined by their interdisciplinary aspects, particularly when examining the intersections of Music and Literature, Philosophy, and Religion and Culture. A researcher analyzing these specific interdisciplinary aspects must navigate how musical frameworks inherently reflect profound philosophical concepts. The avenue of Music and Literature often involves studying lyrical compositions to understand how textual narratives are enhanced by musical structures. Furthermore, the integration of Philosophy into music research allows scholars to question the aesthetic and ontological nature of musical expression. A case study focusing on Religion and Culture reveals how musical traditions serve as vital conduits for religious rituals and cultural identity. By exploring Religion and Culture, researchers uncover the historical roots of various musical forms and their societal functions. These research avenues demand a pedagogical approach that synthesizes diverse academic disciplines. Exploring the interdisciplinary aspects of Music and Literature alongside Philosophy requires the researcher to possess a multifaceted analytical framework. Ultimately, examining music through the lenses of Religion and Culture, Literature, and Philosophy broadens the scope of research avenues, providing a deeper understanding of music's contextual significance.*

Based on the above source, attempt the following five questions.

**271.** Which interdisciplinary avenue involves studying lyrical compositions to understand textual narratives?
(A) Music and Philosophy
(B) Music and Economics
(C) Music and Literature
(D) Music and Physics

**272.** What does the integration of Philosophy into music research allow scholars to question?

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**259.** What does a robust synopsis inherently reflect?
(A) The researcher's inability to delimit topics
(B) The final conclusions of the research
(C) A sound understanding of research pedagogy
(D) A completed data collection phase

**260.** Why must the methodology of Music research be explicitly detailed within the synopsis?
(A) To establish a transparent roadmap for the project
(B) To replace the need for an eventual project report
(C) To confuse the evaluative academic peers
(D) To finalize the research findings prematurely

**Direction :** Please read the following source carefully.

*In the execution phase of research pedagogy, data collection and its sources constitute a pivotal component of the methodology of Music research. A researcher investigating pedagogical practices must identify reliable sources to gather pertinent information. The process of data collection encompasses gathering primary and secondary materials directly relevant to the selected research problems. Once the initial gathering phase is complete, the rigorous analysis of data collection must commence. This analysis requires the researcher to systematically categorize, interpret, and evaluate the gathered information to extract meaningful academic insights. In a scenario evaluating teaching methodologies, the analysis of data collection allows the scholar to validate or refute initial hypotheses. The integrity of Music research relies heavily on the authenticity of the sources and the objectivity applied during the analysis phase. If data collection and its sources are flawed, the subsequent analysis of data collection will inevitably yield invalid conclusions. Therefore, adhering to strict pedagogical standards during both data collection and its analysis is essential for maintaining the academic validity of the research, ensuring that the findings accurately reflect the investigated phenomena.*

Based on the above source, attempt the following five questions.

**261.** What does the process of data collection encompass in the methodology of Music research?
(A) Simply creating abstract theoretical paradigms
(B) Exclusively writing the research bibliography
(C) Intentionally ignoring the selected research problems
(D) Gathering primary and secondary materials

**262.** What action must commence once the initial gathering phase is complete?
(A) The drafting of the initial synopsis
(B) The rigorous analysis of data collection
(C) The selection of research problems
(D) The immediate publication of the report

**263.** What does the analysis of data collection require the researcher to do?
(A) Collect more extensive primary materials
(B) Discard all relevant secondary materials
(C) Categorize and evaluate information
(D) Change the initial study research topic

**264.** What is heavily relied upon to maintain the integrity of Music research?
(A) The length of the data collected
(B) The exclusion of secondary data
(C) The subjective opinions of the researcher
(D) Authenticity and objectivity

**265.** What is the inevitable consequence if data collection and its sources are flawed?
(A) The analysis will yield invalid conclusions
(B) The research becomes highly original
(C) The synopsis will automatically correct it
(D) The findings will still be academically valid

**Direction :** Please read the following source carefully.

*The final stages of research pedagogy involve synthesizing findings through writing the project report. Writing a project report requires a meticulous structural approach where the researcher effectively communicates the methodology, data analysis, and conclusions derived from the study. A critical aspect of writing the project report is the organization of information through research project indexing. Proper indexing ensures that specific research areas, concepts, and findings are easily accessible to future scholars, thereby enhancing the utility of the document. Furthermore, the inclusion*

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*music frequently leads researchers to the highly structural domains of Physics and Mathematics. In these specialized research avenues, the fundamental properties of sound are scrutinized through quantitative lenses. A researcher focusing on Physics within music investigates acoustic phenomena, frequencies, and the mechanical properties of musical instruments. Concurrently, the application of Mathematics allows for the precise calculation of musical intervals, rhythmic patterns, and scale constructions. A case study examining the acoustic design of a concert hall demonstrates how Physics dictates the optimal propagation of musical sound. Similarly, analyzing complex rhythmic structures requires a methodology heavily dependent on Mathematics. These interdisciplinary aspects reveal that music is not merely an artistic expression but a highly ordered system governed by quantifiable laws. When integrating Physics and Mathematics into the methodology of Music research, the scholar must utilize specialized data collection techniques to measure acoustic variables accurately. This quantitative approach expands research avenues, demonstrating that a rigorous understanding of Physics and Mathematics is essential for comprehending the structural and acoustic realities that form the foundation of musical production.*

Based on the above source, attempt the following five questions.

**281.** What fundamental properties are scrutinized in the domains of Physics and Mathematics?
(A) The fundamental properties of sound
(B) Societal functions of music
(C) The emotional responses to lyrics
(D) The economic structures of concerts

**282.** What does a researcher focusing on Physics within music primarily investigate?
(A) Social mobility and group identity
(B) Acoustic phenomena
(C) Aesthetic and ontological questions
(D) Religious rituals and literature

**283.** For what purpose is Mathematics applied in music research?
(A) To track historical broadcasting networks
(B) Calculating intervals and constructions
(C) To analyze psychological distress
(D) To evaluate qualitative lyrical narratives

**284.** What does a case study examining the acoustic design of a concert hall demonstrate?
(A) Propagation of musical sound
(B) How Economics dictates market demands
(C) How Psychology measures cognitive functioning
(D) How Religion roots cultural identity

**285.** What must a scholar utilize when integrating Physics and Mathematics into methodology?
(A) Utilizing broad philosophical frameworks
(B) Purely qualitative interviewing methods
(C) Specialized acoustic techniques
(D) Anecdotal historical records of performance

**Direction :** Please read the following source carefully.

*The interdisciplinary aspects of music extend significantly into the realms of Economics and Social Sciences, creating dynamic research avenues for modern scholars. When a researcher utilizes Social Sciences to analyze music, the focus shifts to understanding how musical practices influence community dynamics, social mobility, and group identity. Simultaneously, examining music through the lens of Economics involves investigating the financial structures, market trends, and commercial viability of the music industry. A case study investigating the livelihood of traditional musicians requires synthesizing data from both Economics and Social Sciences to provide a comprehensive analysis. By applying principles of Economics, the researcher can evaluate the monetary challenges and market demands affecting musical production. Furthermore, Social Sciences provide the pedagogical framework to assess the societal impact of these economic realities on the musicians' communities. These research avenues highlight that musical ecosystems are deeply embedded within broader socio-economic contexts. To accurately document these interdisciplinary aspects, the methodology of Music research must incorporate demographic surveys and market analysis, ensuring that the socio-economic realities of music are rigorously analyzed and represented in academic literature.*

Based on the above source, attempt the following five questions.

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(D) Electronic Tanpura - Typing the final research report

**245.** All of the following are true about modern trends in music EXCEPT:
(A) The rise of the independent recording industry
(B) The institutionalization of music education via universities
(C) The strict ban on all international musical collaborations
(D) The preservation of music through digital archiving

**246.** Which is the most appropriate characteristic of a good "Research Design"?
(A) It is highly rigid and ignores any practical field constraints.
(B) It minimizes bias and maximizes the reliability of the data collected and analyzed.
(C) It ensures the research will be completed in a very short time.
(D) It relies entirely on the researcher's intuition without a theoretical framework.

**247.** What is the primary effect of clearly defining the "Scope and Limitations" in the introductory chapter of a thesis?
(A) It indicates that the researcher is not sufficiently thorough.
(B) It automatically solves the primary research problem.
(C) It guarantees the research will be published in top journals.
(D) It sets clear study boundaries and manages reader expectations.

**248.** Consider the following statements:
**Statement I:** Formulating a structured questionnaire requires careful attention to avoid leading questions.
**Statement II:** A leading question encourages the respondent to answer in a specific way, which can bias the data.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**249.** A researcher investigating the physiological benefits of chanting on respiratory health must integrate competencies from:
(A) Economics, Literature, and History
(B) Mathematics, Physics, and Sociology
(C) Music, Religion, and Medical Science/ Physiology
(D) Purely ancient grammatical literature

**250.** Read the following case study and answer the question:
*A researcher sets out to compile a comprehensive digital index of all published articles on classical music in the 21st century, utilizing database software and internet scraping tools.*
This project primarily demonstrates:
(A) The application of Modern Technology and Indexing in Music Research
(B) The therapeutic application of music
(C) The economic analysis of the music industry
(D) A pure philosophical inquiry into aesthetics

**Direction :** Please read the following source carefully.

*In the domain of Research Pedagogy, initiating a study requires the careful selection of suitable research topics and the identification of distinct research problems. A scholar embarking on Music research must systematically delimit the research areas to formulate a viable inquiry. Before drafting the core objectives, an exhaustive review of literature is mandatory. This review not only contextualizes the selected research topics within the existing academic discourse but also exposes gaps in the current pedagogical framework. When a researcher critically evaluates prior studies, it becomes easier to articulate precise research problems that warrant further investigation. The methodology of Music research heavily relies on this foundational step, ensuring that the chosen topic is both original and academically significant. By aligning the review of literature with specific research areas, the scholar prevents redundant investigations and establishes a clear trajectory for the study. The process of transitioning from broad research areas to narrow, suitable research topics demonstrates the rigor of research pedagogy. Ultimately, a well-defined research problem, substantiated by a comprehensive literature review, forms the bedrock upon which subsequent methodologies and analytical frameworks are*

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(B) The internet
(C) Purely mechanical instruments
(D) Traditional patronage systems

**295.** Mastering technological tools ensures that modern musicological studies meet the evolving standards of what?
(A) Classical mythological narratives
(B) Pre-independence archiving
(C) Digital academic inquiry
(D) Anecdotal documentation

**Direction :** Please read the following source carefully.

*Analyzing the evolution of musical practices requires a focused examination of the new trends in Indian Music in the post-independence era. Following independence, the landscape of Indian music underwent significant structural and thematic transformations, which now serve as vital research areas within academic pedagogy. A researcher investigating these shifts must document how traditional patronage systems dissolved, leading to the rise of public concerts and institutionalized music education. The new trends in Indian Music in the post-independence era also include the increasing commercialization of music and the profound impact of broadcasting networks on musical dissemination. A case study on this era reveals a definitive shift from localized stylistic boundaries to a more standardized, nationally broadcasted musical identity. This transition necessitates a methodology of Music research that carefully evaluates historical records and institutional archives as primary sources. By examining the new trends in Indian Music in the post-independence era, scholars can systematically map how societal changes directly influenced pedagogical structures and performance conventions. Understanding this era is crucial for researchers aiming to contextualize contemporary musical practices within their immediate historical continuum.*

Based on the above source, attempt the following five questions.

**296.** What dissolved in the post-independence era, leading to the rise of public concerts?
(A) The internet repository
(B) Institutionalized music education
(C) Broadcasting networks
(D) Traditional patronage systems

**297.** What does the source identify as a new trend in Indian Music during the post-independence era?
(A) The increasing commercialization of music
(B) The decline of institutionalized education
(C) The exclusion of broadcasting networks
(D) The strict return to localized stylistic boundaries

**298.** What definitive shift does a case study on the post-independence era reveal?
(A) A shift from national identity to localized boundaries
(B) Nationally broadcasted identity
(C) A shift from digital to acoustic formats
(D) A shift from public concerts back to private patronage

**299.** What must a methodology of Music research evaluate as primary sources when studying this transition?
(A) Future technological predictions of sound
(B) Historical records and archives
(C) Psychological clinical trials of participants
(D) Purely mathematical algorithms and systems

**300.** Why is understanding the post-independence era crucial for researchers?
(A) Contextualizes musical practices
(B) It proves the relevance of prior history
(C) It focuses solely on pre-independence data
(D) It eliminates the need for modern technology

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**286.** What is the focus when utilizing Social Sciences to analyze music?
(A) Acoustic frequencies and sound propagation
(B) Financial structures and commercial viability
(C) Cognitive functioning and mental distress
(D) Community dynamics and group identity

**287.** What does examining music through the lens of Economics involve?
(A) Calculating rhythmic patterns
(B) Evaluating lyrical compositions
(C) Market trends and structures
(D) Documenting religious rituals

**288.** A case study investigating traditional musicians' livelihoods requires synthesizing data from which two fields?
(A) Physics and Mathematics
(B) Economics and Social Sciences
(C) Philosophy and Literature
(D) Clinical Psychology and Music Therapy

**289.** What framework do Social Sciences provide in the context of economic realities?
(A) A framework to measure acoustic propagation
(B) A framework to validate cognitive therapy
(C) A framework to digitally synthesize sound
(D) Assessing societal impact

**290.** To accurately document these socio-economic realities, what must the methodology of Music research incorporate?
(A) Demographic surveys and market analysis
(B) Psychological assessments and clinical trials
(C) Acoustic measurement and mechanical testing
(D) Bibliographic indexing and philosophical inquiry

**Direction :** Please read the following source carefully.

*The integration of Modern Technology has fundamentally transformed the methodology of Music research and pedagogy. Today, a researcher relies extensively on electronic equipments to capture, analyze, and synthesize musical data with unprecedented precision. The utilization of the computer has become indispensable in processing complex acoustic information and managing large datasets during the analysis of data collection. Furthermore, the internet serves as a vast, global repository, revolutionizing data collection and its sources by providing instant access to digital archives and international academic publications. In a contemporary case study, a scholar might use specialized electronic equipments to record subtle vocal nuances, which are then analyzed using advanced software on a computer. The internet also facilitates global collaborative research avenues, allowing scholars to share findings and conduct extensive literature reviews without geographical constraints. Modern Technology, encompassing the computer, internet, and sophisticated electronic equipments, ensures that music research is more accurate, accessible, and comprehensive. Consequently, mastering these technological tools is now a mandatory component of research pedagogy, ensuring that modern musicological studies meet the evolving standards of digital academic inquiry.*

Based on the above source, attempt the following five questions.

**291.** What allows researchers to capture and analyze musical data with unprecedented precision?
(A) Total reliance on various anecdotal evidence
(B) The exclusion of computer software programs
(C) Utilization of electronic equipments
(D) Traditional oral histories and narratives

**292.** What has the computer become indispensable for in music research?
(A) Processing acoustic information
(B) Replacing the need for a literature review
(C) Completely removing the need for a researcher
(D) Preventing the use of electronic equipments

**293.** How has the internet revolutionized data collection and its sources?
(A) By limiting access to local archives
(B) By replacing electronic equipments completely
(C) By restricting international collaboration
(D) Accessing digital archives

**294.** In a contemporary case study, what facilitates global collaborative research avenues?
(A) Demographic surveys

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**9.** (B) I, III, IV and V
Proper documentation in a research report involves several key practices. Indexing facilitates navigation by locating terms, while a bibliography includes all works consulted to acknowledge influences. Referencing prevents plagiarism by giving credit to original authors and can be placed at the end of the text. It is a misconception that references exclude digital sources, as they are essential today.

**10.** (A) Music and Psychology
Investigating how specific ragas influence human stress levels requires an interdisciplinary approach combining musicology and psychology. This study examines cognitive processes, emotional responses, and the mental well-being of the listener. By applying psychological metrics to musical stimuli, researchers can quantify the affective impact of melody and rhythm, bridging the gap between artistic performance and behavioral science.

**11.** (D) To provide a theoretical justification for the research methods used
The methodology section of a research project serves to explain and justify the specific procedures used to collect and analyze data. It provides the logical framework that supports the researcher's choice of tools and strategies. By detailing these methods, the researcher demonstrates the validity and reliability of their study, allowing other scholars to evaluate the investigation's rigor.

**12.** (C) I, II and IV
Primary sources in music research consist of first-hand accounts and original evidence from the time or subject under study. Original manuscripts, interviews with practitioners, and authentic sound recordings serve as direct evidence. Conversely, tertiary sources like general online encyclopedia articles are considered secondary or tertiary because they summarize and interpret information that was originally produced by other researchers.

**13.** (C) Data validation
Data validation is the essential process of verifying that the gathered research information is accurate, consistent, and reliable. This step occurs before the analysis phase to ensure that the findings are based on high-quality evidence. By checking for errors or biases during collection, the researcher maintains the integrity of the study and strengthens the credibility of the final results.

**14.** (C) Statement I is true but Statement II is false
Archival recordings are invaluable primary sources that provide direct evidence of historical performance practices and stylistic nuances. However, it is incorrect to claim that quantitative analysis is inapplicable to music. Statistical methods can be used to analyze melodic patterns, rhythmic frequencies, or audience demographics, providing a rigorous mathematical perspective that complements qualitative interpretations in musicology.

**15.** (A) Both A and R are true and R is the correct explanation of A.
Secondary sources are vital in music research because they offer a comprehensive overview of existing scholarly knowledge. By reviewing these works, a researcher can identify specific gaps or contradictions in previous studies. This process helps in formulating a strong theoretical framework and ensures that the new research project is grounded in a well-established academic context.

**16.** (B) They must be specific and directly tied to the research problem.
Formulating clear research objectives is crucial for guiding a musicological study. These objectives must be precise and directly address the central research problem to ensure the investigation remains focused. Rather than being vague or drafted after the fact, they are established early in the process to provide a benchmark for evaluating the final results and findings.

**17.** (A) P-2, Q-1, R-4, S-3
Historical research investigates past events to understand evolution, while experimental research focuses on cause-and-effect relationships through controlled variables. Descriptive research documents the current status of specific traditions or phenomena. Philosophical research explores aesthetic and ontological questions. Together, these methodologies provide different frameworks for scholars to investigate musical

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layers that contribute to the complexity of musical traditions and their modern existence.

**88.** (A) It is synonymous with casually listening to a music playlist.
Music therapy is a recognized clinical practice and is not the same as casual music listening. It requires a trained professional to design and administer interventions based on evidence to achieve specific health goals. This field is used for physical rehabilitation, cognitive support, and emotional well-being, demonstrating that musical impact can be systematically harnessed for clinical benefits in a professional health environment.

**89.** (D) All of the above
Interdisciplinary research avenues in music are diverse, ranging from the philosophy of silence to the economics of festivals and the physics of percussion instruments. They also include the psychological effects of tempo and the historical evolution of musical lineages. Each of these themes combines musicology with another field, such as philosophy, economics, physics, or psychology, to provide a comprehensive analysis.

**90.** (A) Music and Literature
Analyzing the lyrical semantics and syntactic structure of songs falls at the intersection of music and literature. This research examines how word choice and grammatical structure interact with melody and rhythm to convey meaning. By using linguistic tools to study lyrics, scholars can understand the literary quality of compositions and how textual themes contribute to the overall aesthetic experience of the music.

**91.** (D) To serve as a tool for data processing and documentation
In modern music research, computers are essential tools for processing large amounts of data and creating detailed documentation. They are used for acoustic analysis, bibliographic management, and writing the final report. While technology assists the researcher, it does not replace the need for theoretical knowledge or the creative role of the performer; instead, it enhances the efficiency and accuracy of scholarship.

**92.** (B) I, II and IV
Contemporary music research utilizes digital tools such as electronic pitch monitors, bibliographic databases, and notation software. These technologies allow for precise measurement, efficient literature searches, and professional scoring. While magnetic tape recorders were important in the past, they have largely been replaced by digital recording devices in modern practice, which offer superior storage, editing capabilities, and data fidelity for researchers today.

**93.** (C) An alphabetical list of names and their page numbers
Indexing is a documentation process that creates an alphabetical list of important names, terms, and concepts along with their page numbers. This tool is typically placed at the end of a research project or book to help readers locate specific information quickly. It differs from a table of contents, as it provides a granular level of detail for navigating the completed text.

**94.** (C) Statement I is true but Statement II is false
The internet provides music researchers with unprecedented access to global digital archives of rare and historical recordings. This has revolutionized the literature review and data collection processes. However, digital technology does not guarantee that data cannot be lost; digital files can still be corrupted or deleted, requiring researchers to maintain careful backups and practice robust data management.

**95.** (A) Both A and R are true and R is the correct explanation of A.
The democratization of music education in the modern era occurred through the establishment of music colleges and university departments. This shift allowed students from diverse backgrounds to access formal training and degrees, which were previously limited to private lineages. By institutionalizing music curricula, knowledge became more standardized and widely available, leading to a broader participation in both performance and scholarly research.

**96.** (B) Portable devices allow researchers to capture high-quality data.
Modern electronic equipment, such as high-quality portable digital recorders and video

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**27.** (A) P-3, Q-4, R-1, S-2
A research project typically begins with an introduction that states the problem and provides background. The literature review critically analyzes existing work, while the methodology details how data was collected and analyzed. Finally, the conclusion summarizes the findings and offers suggestions. This structured sequence ensures that the research is presented in a logical and coherent manner for the reader.

**28.** (B) They can be used to provide exact bibliographic details of a cited work.
Footnotes serve as a useful tool in research for providing supplementary explanations or bibliographic citations without interrupting the main text. They are typically placed at the bottom of the page for easy reference. While they enhance the clarity of a document, they are not mandatory in every paragraph, and their use depends on the chosen citation style and requirements.

**29.** (A) I, II, III and V
Modern technology significantly enhances music research through high-fidelity digital recorders, online databases, and specialized analysis software. These tools facilitate the collection and visualization of complex audio data and provide access to global archives. However, technology does not make traditional field interviews obsolete; instead, it provides better ways to record and document these essential human interactions for scholarly analysis.

**30.** (D) Music and Literature
Studying the relationship between rhythmic structures in percussion and the metrical patterns of poetry falls under the interdisciplinary intersection of music and literature. This research examines how linguistic prosody influences musical timing and phrasing. By analyzing the structural similarities between verse and rhythm, scholars can understand the deep cultural and aesthetic connections between these two distinct forms of artistic expression.

**31.** (A) Clinical use of music to accomplish individualized health goals
Music therapy is a clinical research avenue that uses musical interventions to address the physical, emotional, and cognitive needs of individuals. It is an evidence-based practice administered by trained professionals to help patients reach specific therapeutic goals. This field explores the measurable impact of music on the human body and mind, bridging the gap between art and medical science.

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**32.** (A) I, II and IV
The interdisciplinary study of music and philosophy involves exploring metaphysical concepts like 'Nada Brahman' and the ontological meaning of silence. It also includes analyzing aesthetic theories, such as the Rasa theory, to understand the nature of musical experience. These areas focus on the fundamental meaning and perception of sound, whereas calculating acoustic frequencies belongs to the domain of physics.

**33.** (B) Music and Psychology
Music psychology investigates how sound influences human behavior, emotions, and cognitive processes. This field studies phenomena such as music perception, the psychological impact of different ragas, and how listeners process complex rhythms. By applying psychological research methods to musical experiences, scholars can better understand the mental mechanisms that allow humans to create, perform, and enjoy music across various cultures.

**34.** (C) Statement I is true but Statement II is false
The mathematical division of the octave into specific intervals like Shrutis is a core topic in music and mathematics. This highlights the numerical basis of musical scales. However, music therapy does not require the patient to be a trained musician. It is a clinical practice designed to help individuals with various health needs, regardless of their prior musical training.

**35.** (A) Both A and R are true and R is the correct explanation of A.
The intersection of music and economics is increasingly relevant due to the commercial nature of the modern music industry. Research in this area explores artist remuneration, copyright issues, and the impact of digital streaming on revenue. Analyzing these economic factors is essential for understanding how financial systems and patronage influence the creation, distribution, and sustainability of musical traditions.

Akademi, ensuring its continued promotion and preservation in the post-independence era.

**53.** (C) Sangeet Natak Akademi
The Sangeet Natak Akademi is India's national academy for music, dance, and drama, established by the government to preserve and promote traditional performing arts. It provides patronage to artists, maintains archives, and organizes festivals. This institution represents the shift from royal patronage to state-sponsored support, play a crucial role in maintaining the vitality of classical and folk traditions in modern society.

**54.** (C) Statement I is true but Statement II is false
Patronage of Indian classical music shifted significantly from royal courts to the public and the state after independence. All India Radio (AIR) played a massive role in this transition by broadcasting classical music to millions, thereby popularizing the art form and providing a platform for many artists. The state and the public became the primary supporters of the musical heritage.

**55.** (A) Both A and R are true and R is the correct explanation of A.
The rise of interdisciplinary and fusion music in the modern era is directly linked to increased global mobility and mass media. These factors have exposed musicians to a variety of international traditions, encouraging creative collaborations across different genres. As the internet makes global music more accessible, artists continue to blend traditional elements with modern styles, reflecting a more interconnected world.

**56.** (A) Women emerged as prominent public performers and music educators.
In the modern era, women's roles in Indian music have expanded significantly, with many becoming celebrated public performers and respected scholars. Previously restricted by social norms, women now participate fully in all aspects of music, including research, teaching, and professional stage performance. This shift represents a major social change and has enriched the diversity and reach of classical and folk music traditions.

**57.** (A) P-2, Q-1, R-4, S-3
Post-independence developments have shaped the music landscape significantly. Recorded media like cassettes facilitated mass distribution, while universities provided formal degrees. Societies like SPIC MACAY promote culture among youth, and digital streaming offers global access. These developments reflect the transition of music from an exclusive tradition to a widely available public and academic discipline, influenced by technological and social progress.

**58.** (A) Acoustic instruments were completely replaced by digital ones in all classical concerts.
It is incorrect to say that acoustic instruments were replaced by digital ones; rather, they continue to be the primary focus of classical music. While electronic instruments like synthesizers and electronic tanpuras are used for accompaniment or fusion, the sitar, sarod, and tabla remain essential. The modernization of music involves the adaptation and addition of new tools rather than the total abandonment of tradition.

**59.** (A) I, II, IV and V
Modernization in music involves the use of amplification, the creation of digital archives, and the development of notation software. Independent internet platforms also play a vital role in distributing music. While traditional oral transmission remains important, the modern era has not seen a reversion to exclusive oral transmission; instead, written notation and digital documentation have become standard supplementary tools in education.

**60.** (B) Modern trends and Sociology of Music
Analyzing the shift from intimate chamber settings to large auditoriums falls under the study of modern trends and the sociology of music. This research examines how the physical environment and audience size influence performance techniques and musical aesthetics. It reflects the broader social changes in how music is consumed by the public and how artists adapt their presentation styles for modern venues.

**61.** (C) The systematic gathering of information for a research problem
Data collection is a foundational step in research methodology that involves the systematic gathering of information to address a specific

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and pitch contours of vocal and instrumental performances. This technological capability provides empirical evidence for musical theories that were previously studied only through subjective observation.

**45.** (A) Both A and R are true and R is the correct explanation of A.
Modern technology has transformed the literature review process by providing instantaneous access to global academic resources. Online search engines and digital databases allow researchers to find peer-reviewed articles and rare documents from anywhere in the world. This accessibility has significantly accelerated the pace of research, enabling scholars to stay updated on current findings and identify research gaps more efficiently.

**46.** (D) Video cameras allow researchers to analyze auditory and visual data.
Electronic equipment, such as video cameras, provides researchers with the ability to record both auditory and visual aspects of a musical performance simultaneously. This dual data collection is essential for analyzing gestures, facial expressions, and traditional stage movements. Far from being unreliable, modern digital tools capture high-quality evidence that can be reviewed repeatedly for detailed and accurate scholarly analysis.

**47.** (A) P-3, Q-2, R-4, S-1
Different technological tools serve specific functions in research. MIDI keyboards assist in digital notation, while bibliographic software organizes citations. Audio editing tools are used to process field recordings, and video conferencing enables remote interviews with artists. These applications demonstrate how technology streamlines various stages of the research process, from data gathering to final documentation, enhancing the overall quality of scholarship.

**48.** (B) It guarantees that all online information is peer-reviewed and accurate.
While the internet offers vast resources and facilitates global collaboration, it does not guarantee the accuracy of all information found online. Researchers must critically evaluate web-based sources, as many websites contain unverified or biased content. Scholarly rigor requires using credible databases and cross-referencing information with peer-reviewed journals to ensure that the data used in the study is reliable.

**49.** (B) I, III, IV and V
New trends in Indian music include the institutionalization of education, the growth of the recording industry, and increased state patronage through academies. Global fusion and intercultural collaborations have also emerged as significant developments. While the Guru-Shishya Parampara has evolved and faced challenges in the modern era, it has not been completely eradicated; instead, it often coexists with modern university systems.

**50.** (A) Modern Technology and Historical Trends
Studying how microphones influenced vocal projection involves analyzing the intersection of modern technology and historical shifts in performance practice. This research examines how amplification allowed for more intimate singing styles, changing the aesthetic and technical requirements for vocalists. Such studies document the evolution of music in response to technological advancements and provide insight into how modern tools shape artistic traditions.

**51.** (B) The establishment of universities and structured music curricula
Institutionalization refers to the shift of music education from private, oral traditions to structured academic environments like universities and colleges. This process involves the creation of standardized syllabi, formal examinations, and degree programs. By moving music into the public educational sphere, it became accessible to a wider audience, leading to the democratization of knowledge and professionalization of musicology.

**52.** (B) I, III and IV
Actual trends in modern Indian music include the rise of playback singing, the introduction of synthesizers, and the expansion of ticketed public concerts. These developments reflect changes in patronage and technology. Contrary to some perceptions, classical music has received significant government support through institutions like the Sangeet Natak

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**36.** (D) It examines how music reflects social structures and cultural identity.
Music and social sciences focus on the relationship between musical practices and human society. This interdisciplinary field examines how music functions within community rituals, reflects social hierarchies, and shapes cultural identity. By studying music as a social phenomenon, researchers can understand the role it plays in group dynamics and the preservation of cultural heritage across different populations.

**37.** (A) P-2, Q-1, R-4, S-3
Interdisciplinary research connects music with various fields to provide specialized insights. Physics focuses on acoustic properties and resonance, while religion examines music's role in spiritual rituals. Culture explores folk traditions and community identity, and economics analyzes patronage and industry funding. These diverse perspectives allow for a more holistic understanding of music's multifaceted role in human life and the natural world.

**38.** (B) It explores how authors use musical metaphors in literary works.
The study of music and literature examines the poetic meters of compositions and the lyrical content of genres like Thumri. While it explores how authors utilize musical metaphors, it does not suggest that all literature must be sung. Instead, it analyzes the structural and aesthetic relationships between spoken or written word and melodic expression in various cultural contexts.

**39.** (A) I, II, III and IV
Modern technological tools like spectrogram software, online library catalogs, and digital audio workstations are essential for empirical data collection in music research. They allow for the visualization of sound and efficient literature reviews. While electronic Tanpuras provide stable pitch accompaniment, they do not replace the analytical need for pitch analysis software, which is used for detailed scientific measurement.

**40.** (A) Mathematics/Statistics
Using statistical software to evaluate large-scale survey responses involves the application of mathematical principles to music research. This approach allows the researcher to identify trends, correlations, and preferences within a large audience population. By quantifying subjective responses, scholars can draw objective conclusions about audience behavior and the commercial or social impact of musical performances in a structured way.

**41.** (C) Devices using electronic circuits to process or generate audio data
Electronic equipment in music research encompasses devices that utilize electronic circuits to capture, analyze, or generate audio information. This includes digital recorders, microphones, synthesizers, and computers used for sound processing. Such technology has revolutionized the field by providing precise tools for documenting performances and performing detailed acoustic analysis that was previously impossible with purely mechanical or traditional methods.

**42.** (C) I, II and III
Relevant modern technologies for music research include digital tuners for intonation, cloud storage for data archiving, and word processing software for thesis writing. These tools enhance the efficiency and accuracy of scholarly work. Conversely, gramophone cylinders are obsolete recording technologies that are now primarily subjects of historical study rather than tools for immediate, high-fidelity data collection in contemporary projects.

**43.** (D) Accessing global databases, e-journals, and digital archives
The internet is a primary resource for music researchers, offering access to international databases, academic journals, and digital sound archives. It facilitates rapid literature reviews and global collaboration between scholars. While it provides vast information, it cannot replace the critical role of an academic supervisor or automatically generate original research content, which requires human intellectual effort and systematic investigation.

**44.** (D) Statement I is false but Statement II is true
Computers in music research are used for far more than just typing reports; they are essential for advanced data analysis and sound processing. Specialized software, such as Praat, allows researchers to analyze the acoustic properties

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problem. It can include various techniques such as field recordings, interviews, and archival research. By collecting high-quality data, a researcher ensures that their subsequent analysis and conclusions are based on solid evidence, fulfilling the empirical requirements of scholarly work.

**62.** (A) I, II and III
Valid data collection tools in music research include questionnaires, archival studies, and in-depth interviews. These methods provide primary and secondary evidence for analysis. However, incorporating chapters from another thesis without proper credit is an act of plagiarism and is not a valid research tool. Ethical data collection requires original effort and the proper acknowledgment of all sources used.

**63.** (A) The Review of Literature
The review of literature provides the theoretical foundation for a research project by surveying existing scholarship on the topic. It helps the researcher understand the current state of knowledge and identifies the specific problems or gaps that the new study will address. Without this context, a research project lacks the necessary academic grounding to contribute meaningfully to the field of musicology.

**64.** (A) Both Statement I and Statement II are true
Convenience sampling is a non-probability sampling technique where participants are selected based on their easy accessibility to the researcher. In music research, evaluating an audience at a festival the researcher is already attending is a practical example of this method. While it is efficient for gathering data quickly, researchers must be aware that it may not always represent the wider population.

**65.** (A) Both A and R are true and R is the correct explanation of A.
Qualitative data analysis is prevalent in musicology because the field often deals with subjective elements like aesthetic beauty, emotional impact, and cultural narratives. These concepts are better captured through descriptive analysis and thematic coding rather than numerical data. Qualitative methods allow researchers to explore the deep, nuanced meanings behind musical traditions and the lived experiences of performers and listeners.

**66.** (A) A clear statement of the specific issue the research will address
Formulating a research problem involves creating a precise statement that identifies the specific gap or question the study aims to resolve. It serves as the guiding focus for the entire investigation, determining the scope and methodology. A well-defined problem is not a broad generalization but a researchable issue that can be addressed through systematic inquiry and data analysis.

**67.** (A) P-3, Q-4, R-2, S-1
Key research concepts include the hypothesis, which is a proposed explanation, and primary sources, which provide original data. Plagiarism is the unethical use of others' work, while methodology refers to the overall strategy of the study. Understanding these terms is essential for conducting rigorous and ethical research, as they provide the structural and ethical framework for all scholarly investigations.

**68.** (D) It is a 100-page document detailing every final research finding.
A research synopsis is a brief proposal, not a lengthy document containing final results. Its purpose is to outline the proposed study, including the research problem, methodology, and scope, for approval by a committee. Final findings are only available after the research has been fully conducted and analyzed, making them part of the final thesis rather than the initial synopsis.

**69.** (A) I, III, IV and V
Writing an academic project report requires objective, formal language and a logical structure that flows from introduction to conclusion. Proper formatting and labeled visual aids, such as musical notation, are essential for clarity and professionalism. Colloquial or emotive language is generally avoided in scholarly writing to maintain a neutral and academic tone that focuses on evidence and logical reasoning.

**70.** (B) Historical Research and Music & Literature
Analyzing the evolution of Thumri through its song texts requires a combination of historical research and the study of music and literature.

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practices and theories from diverse analytical and theoretical perspectives.

**18.** (A) It contains the final, conclusive findings of the entire study.
A research synopsis is a preparatory proposal and therefore cannot contain final conclusions, which are only reached after the study is completed. It must include a provisional title, a proposed chapter scheme, and a detailed methodology. This document serves to outline the researcher's plan and gain approval from an academic committee before the actual investigation begins.

**19.** (B) I, II, IV and V
Qualitative data in music research focuses on descriptive information such as oral histories, interviews, and subjective interpretations of aesthetic experiences. It is particularly effective for analyzing the emotional impact of performances or the lyrical content of songs. Unlike quantitative data, which relies on mathematical models, qualitative methods prioritize the depth and meaning of human cultural expressions.

**20.** (D) Music and Physics
Using electronic pitch analyzers to measure microtonal variations involves the study of acoustics, which is a branch of physics. This interdisciplinary approach analyzes the physical properties of sound, such as frequency, amplitude, and overtones. By applying scientific tools to vocal performances, researchers can objectively quantify musical elements that are often perceived subjectively, leading to precise empirical findings.

**21.** (C) To provide supplementary material like scores or interview transcripts
An appendix in a music research report contains supplementary materials that support the main text but are too detailed for the primary chapters. This may include musical scores, full interview transcripts, raw data tables, or specialized charts. By placing these items in an appendix, the researcher maintains the flow of the narrative while providing evidence for further verification.

**22.** (A) I, II and IV
Referencing styles like APA and MLA provide standardized formats for citing sources, ensuring that original authors receive proper credit. Consistent citation allows readers to trace the evidence used in the study, which enhances the work's credibility. Mixing different styles randomly is not acceptable, as academic rigor requires the uniform application of a single chosen format throughout the entire thesis.

**23.** (D) Music research
Music research is defined as a systematic and organized investigation aimed at discovering new facts or validating existing theories within the field of music. It involves rigorous data collection, analysis, and interpretation to expand the current body of knowledge. This academic process differs from appreciation or performance, as it focuses on objective inquiry and the pursuit of scholarly truth.

**24.** (C) Statement I is true but Statement II is false
Plagiarism is a serious academic offense that can lead to the rejection of a research thesis and damage a scholar's reputation. It involves presenting someone else's work as one's own without proper credit. However, having a large bibliography is not an act of plagiarism; rather, it demonstrates the depth of the researcher's literature review and scholarly effort.

**25.** (A) Both A and R are true and R is the correct explanation of A.
Selecting a research topic is a fundamental step because it determines the feasibility of the entire project. A poorly chosen topic may lack available data or be too broad to manage, leading to difficulties in formulating a clear research problem. Therefore, identifying a focused and researchable topic is essential for ensuring that the study can be successfully completed.

**26.** (A) The process of interpreting data to draw meaningful conclusions
Analysis of data in music research is the systematic process of organizing and interpreting gathered information to draw logical conclusions. This phase involves critically scrutinizing both primary and secondary data to identify patterns or relationships. It follows data collection and is essential for answering the research questions and either supporting or refuting the initial hypothesis of the study.

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originality, the feasibility of data collection, and resource availability. These considerations ensure that the project is manageable and contributes something new to the field. Social media popularity is not a valid academic criterion for topic selection, as scholarly work must focus on objective importance and research viability.

**80.** (B) Music and Physics
Analyzing the acoustic properties of a sitar string involves applying the principles of physics to sound. This includes measuring variables like tension, length, and frequency to understand how sound is produced and amplified. This interdisciplinary approach provides an objective, scientific understanding of musical instruments, complementing the artistic and historical perspectives often found in traditional musicological studies and performance practices.

**81.** (B) Research integrating theories from two or more disciplines
Interdisciplinary research in music integrates theories and methodologies from two or more distinct academic fields to gain deeper insights. This approach acknowledges that music does not exist in isolation but intersects with physics, psychology, and sociology. By combining different analytical lenses, scholars can explore complex phenomena that a single discipline might not fully capture, leading to more comprehensive conclusions.

**82.** (A) I, II and III
Logical interdisciplinary connections in music include economics for industry analysis, mathematics for complex rhythmic structures, and psychology for studying emotional responses. These combinations provide rigorous frameworks for examining music's various dimensions. However, studying artist biographies is typically a historical or musicological task rather than a branch of physics, which focuses on the material and energetic properties of sound and resonance.

**83.** (C) Music Therapy and Psychology
The study of how different ragas induce specific moods and affect mental health is a core focus of music therapy and psychology. This research examines the psychological and physiological responses of listeners to musical stimuli. By understanding the affective power of music, practitioners can develop therapeutic interventions to improve well-being, demonstrating the practical application of interdisciplinary research in clinical and psychological settings.

**84.** (C) Statement I is true but Statement II is false
Music and religion are deeply intertwined, with many musical traditions originating from liturgical and devotional practices. Research in this area explores how chanting, hymns, and spiritual beliefs shape musical structure and performance. Denying this connection is historically inaccurate, as music has always played a vital role in human spiritual expression and the ritual life of communities across diverse global cultures.

**85.** (A) Both A and R are true and R is the correct explanation of A.
The relationship between music and mathematics is most apparent in the study of rhythm, which involves precise divisions of time. Musical meters utilize permutations, combinations, and fractional beats, creating complex structures that can be analyzed mathematically. This interdisciplinary link shows how numerical logic underpins the aesthetic experience of time in music, allowing for a rigorous analysis of rhythmic compositions and patterns.

**86.** (B) Ethnomusicology heavily relies on understanding music within its cultural context.
Ethnomusicology is the study of music as a cultural phenomenon, emphasizing that musical traditions cannot be understood in isolation from their social context. It examines how cultural values, beliefs, and history shape the way music is created and performed. This approach recognizes that all music, whether folk or classical, is deeply embedded in the social fabric and reflects the identity of a community.

**87.** (A) P-4, Q-3, R-1, S-2
Different disciplines offer unique perspectives on music research. Sociology explores community dynamics, while physics analyzes acoustic resonance. Literature focuses on the influence of poetic meter, and economics investigates the livelihood of musicians. By asking these discipline-specific questions, researchers can uncover the various social, physical, and artistic

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This interdisciplinary approach examines how lyrical themes and musical styles changed over time within their cultural context. By mapping these thematic shifts, the researcher can provide a comprehensive view of the genre's development as both a literary and musical art.

**71.** (D) Research initiated to solve an immediate pedagogical problem
Action research is a practical approach in education where practitioners, such as music teachers, conduct studies to solve immediate problems in their own teaching environments. It focuses on improving instructional methods and student outcomes through a cycle of planning, acting, observing, and reflecting. This methodology bridges the gap between theory and practice, allowing for direct improvements in musical pedagogy and performance.

**72.** (B) II and III
A bibliography should be arranged alphabetically by the author's last name and must include complete publication details like the publisher and year. This standardized format allows other scholars to easily locate the sources cited in the work. It is an objective list of all materials consulted, regardless of whether they support or challenge the researcher's initial assumptions or biases.

**73.** (C) The Table of Contents
The table of contents is a critical tool for navigating a research thesis, as it lists all chapters and headings with their corresponding page numbers. It provides the reader with an overview of the study's structure and allows for easy access to specific sections. This structural element ensures that the document is organized logically and is user-friendly for examiners and scholars.

**74.** (C) Statement I is true but Statement II is false
Interviews are a versatile data collection tool and can be structured with fixed questions, or unstructured, which allows for a more open and flexible conversation. An unstructured interview does not rely on a rigid set of questions; instead, it adapts to the respondent's answers to gain deeper insights. This flexibility is particularly useful for exploring the personal experiences of musicians.

**75.** (A) Both A and R are true and R is the correct explanation of A.
Ethical guidelines in research require obtaining informed consent from subjects before collecting data, such as recording a performance. These rules are in place to protect the intellectual property and personal rights of individuals involved in the study. Adhering to ethical standards ensures that the research is conducted with integrity and respect for the human subjects who provide valuable information.

**76.** (B) A live recording made by the researcher in the field is a primary source.
In music research, primary sources consist of original, first-hand evidence. A live recording made by the researcher during fieldwork is a classic example of a primary source, as it captures the performance directly. Other primary sources include original manuscripts and interviews. Secondary sources, such as modern textbooks or biographies, provide interpretations of these primary materials and are used to provide academic context.

**77.** (A) P-3, Q-1, R-4, S-2
Various data collection methods serve different research needs. Observation involves recording behavior in natural settings, while surveys use questionnaires for large groups. Interviews rely on direct questioning, and archival methods involve gathering historical documents and recordings. Choosing the right combination of these methods is essential for obtaining a comprehensive and balanced set of data to support the research objectives.

**78.** (D) It is a completely random process without logical structure.
Data analysis is far from random; it is a systematic and logical process used to interpret gathered information. It involves coding, categorizing, and sometimes using statistical software to test hypotheses. The goal of analysis is to transform raw data into meaningful findings that either support or refute the researcher's initial claims, providing a solid foundation for the final conclusions.

**79.** (A) I, II, III and V
Selecting an academic research topic depends on factors like researcher competency, the topic's

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cameras, has greatly improved the ability of researchers to collect accurate field data. These tools allow for the capture of subtle musical nuances and visual details without distorting the performance. Far from being prohibited, these technologies are standard in contemporary musicology and are essential for creating reliable records for analysis.

**97.** (A) P-3, Q-1, R-4, S-2
Modern developments in Indian music utilize various media to reach audiences and preserve heritage. Radio broadcasts classical music nationally, while universities provide standardized syllabi. Performing arts archives focus on preserving rare musical forms, and cinema remains the primary medium for mass commercial film music and playback singing. These different channels reflect the diverse ways music is disseminated and protected in the modern age.

**98.** (A) Electronic instruments have made acoustic instruments obsolete.
While electronic devices like synthesizers and electronic tanpuras are widely used, they have not made acoustic instruments obsolete. Traditional instruments remain the core of classical music performances due to their unique tonal characteristics. Electronic tools are typically used as stable accompaniment or in fusion genres, complementing rather than replacing the foundational role of acoustic instruments in the preservation of classical music traditions.

**99.** (A) I, II, III and V
A music research synopsis should include an introduction to the problem, a review of existing literature, the proposed methodology, and a tentative chapter scheme. These components provide a roadmap for the project and demonstrate its academic viability. It does not include the entire set of raw data, which is only collected and presented during the actual research phase and final report.

**100.** (D) Acoustic Analysis Software
To study the frequency spectrum and overtones of a vocalist, researchers use specialized acoustic analysis software. These tools provide visual representations of sound waves, allowing for the precise measurement of pitch, timbre, and harmonic content. This empirical approach offers an objective way to analyze vocal techniques and characteristics, which is more accurate than relying solely on subjective human listening and observation.

**101.** (C) Review of Literature - Summary of past research relevant to the topic
A review of literature is a summary and critical evaluation of existing scholarly works that are relevant to a specific research topic. It serves to contextualize the current study and identify what is already known versus what remains to be investigated. This component is essential for building a theoretical framework and ensuring that the researcher does not duplicate existing work.

**102.** (A) 1, 3, 2, 4, 5
The research process follows a logical chronological order, beginning with the formulation of the problem and a review of literature. This is followed by data collection and subsequent data analysis. The final step is writing the research report to present the findings. This structured sequence ensures that the investigation is purposeful, well-informed by existing knowledge, and logically sound.

**103.** (D) Music and Economics - Poetic meters in song lyrics
Interdisciplinary music research connects music with other fields like physics for acoustics, psychology for cognition, and medicine for therapy. However, studying poetic meters in song lyrics is a connection between music and literature or linguistics, not economics. Economics in music research focuses on market trends, financial patronage, and the industrial aspects of music production, rather than the internal structure of verse.

**104.** (A) The researcher lacks direction for relevant data collection
Lacking a clear research problem significantly hinders the study because the researcher does not have a focused objective. Without this direction, it becomes difficult to determine what data is relevant and what methodology should be applied. A well-defined problem is the foundation of any successful research project, ensuring that

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**173.** (B) Front Matter - Title page, Acknowledgements, and Table of Contents
The front matter of a research thesis includes the title page, acknowledgments, and the table of contents, providing the necessary introductory information and structural overview. The main body contains the research chapters, and the back matter typically includes the bibliography and appendices. Organizing the document into these standard sections ensures that the work is professional, complete, and easy for readers to navigate.

**174.** (D) Acoustics - Study of the economic funding of concerts
Research areas in musicology are specialized, with organology focusing on instruments and ethnomusicology on cultural context. Historiography studies how music history is written. However, acoustics is the branch of physics that deals with the properties of sound, not the economic funding of concerts. Economic studies in music focus on patronage, market trends, and financial management within the musical arts and industry.

**175.** (A) Subjectivity (Does it rely purely on the researcher's mood?)
A good research problem should be feasible, clear, and significant to the field, ensuring it can be systematically investigated. Subjectivity, or relying purely on personal moods or biases, is generally avoided in the formulation of a problem to maintain academic objectivity. A well-defined problem provides a neutral and focused foundation for data collection and analysis, leading to credible scholarly findings.

**176.** (B) A teacher testing a new method to improve performance
Action research in music pedagogy involves a practitioner, such as a teacher, testing and evaluating new methods to improve student performance or learning outcomes. This practical approach is used to solve immediate classroom problems and enhance teaching effectiveness. By engaging in this cycle of action and reflection, educators can contribute to the development of better pedagogical strategies within their own musical environments.

**177.** (B) The researcher may be accused of academic misconduct or plagiarism
Failing to cite sources properly is a serious issue that can lead to accusations of plagiarism and academic misconduct. Citations are essential for acknowledging the work of others and for providing evidence for the researcher's claims. Maintaining high ethical standards in documentation is crucial for protecting the author's reputation and for ensuring that the research is respected by the scholarly community.

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**178.** (C) Statement I is false but Statement II is true
A reference list specifically includes only the sources that are directly cited within the research text. In contrast, a bibliography is a more comprehensive list that includes all sources consulted during the investigation, whether or not they were explicitly cited. Understanding this distinction is important for following the specific documentation requirements of different academic institutions and various publication styles.

**179.** (C) Music and Mathematics/Acoustics
Analyzing the mathematical proportions of musical intervals in relation to string lengths requires expertise in music and mathematics or acoustics. This research explores the numerical basis of sound and how physical dimensions determine pitch and harmony. By combining these fields, scholars can gain a precise and scientific understanding of musical scales and the physical principles that govern sound production in stringed instruments.

**180.** (D) Music, Literature, and Religion/Philosophy
Investigating how devotional lyrics were adapted into classical compositions involves an interdisciplinary study of music, literature, and religion or philosophy. This research examines the structural relationship between text and melody and the spiritual context of the compositions. By analyzing these intersections, scholars can understand how cultural beliefs and literary traditions have shaped the evolution of musical genres and their aesthetic meanings over centuries.

**114.** (A) It protects against plagiarism and credits original authors
Strict referencing and citation rules are implemented to protect against plagiarism and to ensure that original authors receive proper credit for their ideas. This practice is a cornerstone of academic integrity and significantly increases the credibility of the research. By providing a clear trail of sources, the researcher allows others to verify their work and build upon their findings.

**115.** (C) A review article summarizing past historical books on music
Primary sources consist of original, first-hand evidence such as newly discovered manuscripts, live recordings, or direct interviews. A review article, however, is a secondary source because it summarizes and interprets existing research rather than presenting new, original data. Secondary sources are valuable for providing context and identifying trends, but they do not constitute direct evidence from the subject of study.

**116.** (D) Identifying an unexplored niche that aligns with skills
The most appropriate approach to selecting a research topic is to identify an unexplored niche that matches the researcher's skills and interests. This ensures the study is original and manageable while contributing something new to the academic community. Choosing a topic that is too broad or already exhausted leads to redundant work that lacks depth and fails to advance the field.

**117.** (C) Music and Physics
Studying how sound vibrations affect the structural integrity of an auditorium requires knowledge of acoustics, which is a branch of physics. This research involves analyzing resonance, frequency response, and the physical properties of materials. By combining musicology with physics, the researcher can understand the scientific principles that govern how sound behaves in a physical space, leading to better architectural and acoustic design.

**118.** (B) Music and Economics
Analyzing the revenue models of independent artists versus traditional record labels requires an interdisciplinary lens of music and economics. This study focuses on market trends, digital distribution costs, and income generation for musicians. By applying economic theories to the music industry, researchers can understand how technological changes and market dynamics influence the financial sustainability of artists in the modern era.

**119.** (D) A survey of scholarly publications relevant to a topic
A literature review is a systematic survey of scholarly books, articles, and other publications that are relevant to a specific research topic. It provides an overview of existing knowledge and helps the researcher identify gaps that their study will fill. This process is essential for justifying the research and demonstrating that the author is well-informed about the current academic landscape.

**120.** (A) Hypothesis
A hypothesis is a tentative and testable statement about the relationship between two or more variables in a study. It serves as a starting point for investigation, providing a clear direction for data collection and analysis. Through the research process, the hypothesis is either supported or refuted by the evidence, leading to the development of new knowledge and scientific conclusions.

**121.** (C) Digital Audio Workstation (DAW) - Software for recording, editing, and producing audio
A Digital Audio Workstation (DAW) is a versatile software tool used in modern music research for recording, editing, and producing audio. It allows for precise control over sound data, which is essential for detailed analysis. Other technologies like electronic Tanpuras provide drones, and metronomes measure time, but the DAW is the primary digital platform for comprehensive audio work in contemporary musicology.

**122.** (A) 1, 2, 3, 4
Music consumption has evolved from live acoustic chamber concerts to the invention of gramophone records and later audio cassettes. In the current era, digital streaming has become the dominant format. This chronological progression shows how technology has made music increasingly portable and accessible to a global

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justifies the need for the new study and helps the researcher avoid duplicating previous work. By situating their research within the context of existing scholarship, the author can demonstrate the significance and originality of their own contribution.

**157.** (C) The emergence of fusion music and global collaborations
Globalization has led to increased cross-cultural interactions, which has fostered the emergence of fusion music and international collaborations. Artists now have easier access to diverse musical traditions from around the world, leading to new and innovative styles. Rather than causing traditional music to disappear, globalization often provides new platforms for regional forms to reach a global audience and encourages intercultural artistic exchange.

**158.** (C) Statement I is true but Statement II is false
Archival research involves the systematic study of historical documents and records to understand the past. However, action research is a practical methodology focused on solving immediate problems in current environments, such as a classroom, rather than historical archiving. Understanding these different research types is crucial for choosing the most appropriate methodology for investigating either historical evolution or modern pedagogical issues.

**159.** (A) Music and Economics
Analyzing the economic survival of folk musicians requires combining musicology with economics to interpret income data and market trends. This study examines how financial factors, such as patronage and commercialization, impact the livelihoods of traditional artists. By using economic metrics, the researcher can provide an objective assessment of the social and financial challenges facing folk music in the modern era and suggest sustainability strategies.

**160.** (B) Empirical and Quantitative
A study that uses surveys to collect numerical data on the royalty earnings of musicians is an example of empirical and quantitative research. It relies on direct observation and statistical analysis to identify trends and reach conclusions. This objective approach allows the researcher to quantify the impact of digital streaming on income, providing a clear and measurable perspective on the economic realities of modern musicians.

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**161.** (B) It helps readers find specific keywords, concepts, and names along with their page numbers.
Indexing in a research report provides an alphabetical list of key terms and page numbers, allowing readers to navigate the text efficiently. It is typically placed at the end of the document and is distinct from the table of contents. By providing a detailed guide to the names and concepts mentioned, the index enhances the scholarly value and usability of the research project.

**162.** (C) Primary data is always more reliable than secondary data, regardless of how it is collected.
While primary data is original and first-hand, it is not inherently more reliable than secondary data; its reliability depends on the collection methods and accuracy. Both questionnaires and field observations are valid tools for gathering primary data. Secondary data provides important context and analysis. Researchers must critically evaluate all data sources to ensure their study is based on high-quality and verified information.

**163.** (C) Synthesizer - Electronic instrument capable of producing a wide range of sounds
A synthesizer is a modern electronic instrument used in music to generate a wide variety of sounds, making it a key tool in performance and research. Other technologies like DAWs are for recording, and electronic tanpuras provide drones. Identifying these tools correctly is important for understanding how technology is integrated into modern musical practice and the study of sound generation and electronic composition.

**164.** (D) Music and Economics - Study of musical frequency variations
Interdisciplinary studies in music logically combine fields like psychology for cognition and sociology for cultural phenomena. However, studying frequency variations is a branch of physics or acoustics, not economics. Economics in music focuses on financial systems, artist royalties, and market dynamics. Proper interdisciplinary research requires matching the research question with the appropriate academic

others to trace the sources used to support the study's conclusions.

**131.** (C) Quantitative Data - Expressed in numbers and graphs
Quantitative data is characterized by being expressed in numbers, charts, and graphs, allowing for statistical analysis and generalization. This is distinct from qualitative data, which is descriptive and focuses on meanings. Primary data is original information collected first-hand, while secondary data is information that has been previously collected and interpreted by others. Understanding these distinctions is fundamental to proper research design.

**132.** (B) 1, 2, 3, 4, 5
A standard research paper follows a logical order, starting with an abstract and an introduction. This is followed by the methodology, the results of the study, and finally the conclusion. This chronological structure ensures that the reader is first provided with an overview before diving into the background, the methods used, the findings discovered, and the final interpretation of the work.

**133.** (C) Music and Physics - Study of artist royalties and copyright laws
Interdisciplinary music research combines fields logically, such as music and mathematics for rhythmic analysis or music and religion for devotional traditions. However, studying royalties and copyright laws is an intersection of music with economics or law, not physics. Physics focuses on the physical properties of sound, such as resonance and waves, rather than the legal and financial aspects of the music industry.

**134.** (B) It facilitates the creation and sharing of musical scores.
Digital notation software has a significant impact on music pedagogy by making it easier to create, edit, and share musical scores. It allows students and teachers to produce professional-looking documents and facilitates the distribution of educational materials. While it changes how music is written, it does not replace the need for theoretical knowledge; instead, it provides a powerful modern tool for musical documentation.

**135.** (D) Birch bark manuscripts
Modern music research and performance utilize electronic tools like digital tuners, audio interfaces, and electronic tanpuras. These devices provide precise measurement, high-quality recording, and stable accompaniment. Birch bark manuscripts, however, are ancient historical artifacts used as physical writing surfaces in the past. While they are subjects of research, they are not modern electronic tools and represent traditional, pre-digital methods of documentation.

**136.** (A) It is precise, researchable, and entirely unbiased
An objective research problem must be precise, researchable, and free from personal bias to be considered academically sound. It provides a clear focus for the investigation and allows for the collection of empirical evidence. A well-formulated problem is not designed to confuse the reader or challenge others personally, but rather to systematically address a specific gap in knowledge within the musical field.

**137.** (C) Musical Acoustics
Analyzing the acoustic properties of a concert hall to understand frequency amplification requires expertise in musical acoustics. This field studies how sound waves interact with physical spaces and materials. By applying acoustic principles, researchers can determine why certain sounds are enhanced or muffled in an auditorium, leading to better structural designs that improve the listening experience for audiences in musical venues.

**138.** (A) Global fusion and intercultural musical collaborations
Researching a musician who collaborated with international rock and classical artists in the 1960s focuses on the trend of global fusion and intercultural collaborations. This study examines how different musical traditions interact and influence each other. Such collaborations reflect the broader cultural shift towards globalization and the blending of diverse artistic styles, which has become a defining characteristic of the modern music era.

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the investigation remains purposeful and leads to meaningful conclusions.

**105.** (C) Uncited borrowed paragraphs
A standard research report includes a title page, an abstract, and a bibliography, all of which are essential for academic integrity and clarity. However, uncited borrowed paragraphs are a form of plagiarism and are strictly prohibited in scholarly writing. Every piece of information or idea taken from another source must be properly credited to maintain the ethical standards of research.

**106.** (A) A detailed explanation of how the research was conducted
The methodology section of a research project provides a detailed explanation of the procedures and strategies used to conduct the study. It describes how data was collected, what tools were used, and how the information was analyzed. This transparency allows other researchers to understand the logic behind the study and to assess the reliability and validity of the findings.

**107.** (D) Creating a bibliography
Compiling a list of all references and sources in alphabetical order at the end of a dissertation is the process of creating a bibliography. This task tests the researcher's ability to document their sources systematically and according to academic standards. A proper bibliography is essential for acknowledging the work of others and allowing readers to verify the evidence used in the study.

**108.** (B) Fieldwork and Interview
Traveling to a specific location to record songs and interview local musicians is a classic example of fieldwork and the interview method in primary data collection. This approach allows the researcher to gather first-hand information in its natural cultural context. Such empirical methods are essential in ethnomusicology for documenting living traditions and understanding the social meanings behind musical practices directly from the source.

**109.** (C) Systematic use of logical techniques to evaluate data
Data analysis in academic research is the systematic application of logical and statistical techniques to describe, illustrate, and evaluate gathered information. This process aims to identify patterns, relationships, and trends that can lead to meaningful conclusions. It is a critical step that bridges the gap between raw, collected data and the final interpretation of the research findings and results.

**110.** (D) Google Scholar
Google Scholar is a specialized search engine used by researchers to find academic, peer-reviewed articles, theses, and books across various disciplines. It is an essential tool for conducting literature reviews and staying updated on current scholarly work. Unlike general search engines or media editing software, it specifically indexes academic content, providing a reliable starting point for finding high-quality research materials.

**111.** (A) Objectives - What the research intends to achieve
In a research synopsis, objectives clearly define what the investigation intends to achieve. They provide a specific focus and serve as a guide for the entire study. Other elements like the hypothesis are tentative explanations, and references are the sources used, not raw data. Methodology describes the research strategy, ensuring that the project is well-planned and academically rigorous before work begins.

**112.** (A) 1, 2, 3, 4
The developments in Indian music followed a chronological path from the ancient Gurukul system to royal court patronage. This was followed by the establishment of formal music universities in the modern era and the more recent emergence of digital streaming platforms. Each stage represents a shift in how music is taught, supported, and consumed, reflecting broader social and technological changes.

**113.** (B) Music and Mathematics - Study of music copyright laws
Logical interdisciplinary fields include music and social sciences for studying society, and music and philosophy for aesthetics. However, studying copyright laws is a connection between music and law or economics, not mathematics. Music and mathematics typically focus on the numerical aspects of rhythm, scales, and frequency, whereas legal issues deal with intellectual property and the commercial rights of artists.

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to music and how poetic traditions influence the development of various vocal genres and styles.

**148.** (D) Music Therapy and Physiology/Psychology
Measuring heart rate and blood pressure in response to listening to a raga falls under the interdisciplinary area of music therapy and physiology or psychology. This research investigates the measurable physical and mental effects of musical stimuli on the human body. Such studies provide scientific evidence for the therapeutic benefits of music, bridging the gap between artistic experience and clinical health research.

**149.** (C) Any characteristic, number, or quantity that can be measured or counted and can vary
In empirical research, a variable is any characteristic, number, or quantity that can be measured and can change over time or across different subjects. Variables can be independent, which the researcher manipulates, or dependent, which are the outcomes measured. Identifying and controlling variables is essential for establishing cause-and-effect relationships and ensuring the statistical validity of the research findings in musicology.

**150.** (B) Table of Contents
The table of contents lists all the chapters, main headings, and subheadings of a research project along with their corresponding page numbers. It serves as a structural map of the entire document, allowing the reader to navigate the content easily. This section is essential for providing a clear overview of the study's organization and ensuring that the final report is professional and user-friendly.

**151.** (D) It involves a systematic analysis of methods applied.
Methodology in music research refers to the systematic analysis of the methods and principles applied to the investigation. It is not based on subjective imagination but on structured inquiry and the logical justification of research tools. This academic rigor applies to all musical traditions and often incorporates historical texts and diverse data sources to ensure the study's findings are valid and reliable.

**152.** (C) It is submitted strictly after the research thesis is completed.
A research synopsis is a proposal that must be submitted and approved before the actual study begins, not after it is completed. It provides the review committee with an outline of the project's problem, methodology, and viability. By submitting this document early, the researcher ensures that their plan is sound and that the proposed project is worthy of scholarly pursuit.

**153.** (C) Primary Source - Interview with a living maestro
An interview with a living maestro is a primary source because it provides first-hand information directly from a practitioner in the field. Other items like textbooks or analyzed treatises are secondary sources because they interpret existing information. A bibliography is a list of references, and a hypothesis is a testable statement, making it important for researchers to correctly identify and use these academic components.

**154.** (A) National arts academy - Abolition of the traditional teaching systems
National arts academies, like the Sangeet Natak Akademi, were established to promote and preserve traditional arts, not to abolish them. Modern trends include the democratization of music through radio and the emergence of mass commercial music like playback singing. While teaching systems have become institutionalized in universities, they often aim to supplement and adapt traditional methods rather than destroy the historical Guru-Shishya tradition.

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**155.** (D) ISO 9001
Standard academic referencing styles include APA, MLA, and the Chicago Manual of Style, which provide specific formats for citing sources. ISO 9001, however, is an international standard for quality management systems in business and is not a citation style for research. Using the correct academic style is essential for ensuring consistency, credibility, and proper attribution in musical and other scholarly works.

**156.** (B) To identify gaps in knowledge and justify the need for the new study
The primary purpose of a review of literature is to identify what has already been researched and what gaps in knowledge remain. This process

**139.** (D) Presenting someone else's ideas as your own work
Plagiarism in academia is the unethical practice of presenting someone else's ideas, words, or research as one's own without proper acknowledgment. It is a serious violation of academic integrity that can lead to severe consequences. Proper citation and referencing are the standard ways to avoid plagiarism, ensuring that all contributors to the field are given appropriate credit for their original intellectual work.

**140.** (B) A recently published textbook analyzing a 19th-century musical treatise
A secondary source in music research is a document that interprets or analyzes primary evidence. A recently published textbook that discusses a historical musical treatise is a perfect example of a secondary source. In contrast, primary sources like an artist's personal diary, a live recording, or a photograph provide direct, first-hand evidence that serves as the basis for secondary analysis and interpretation.

**141.** (C) Appendix - Supplementary material relevant to but not essential for the main text
An appendix in a research report is used to include supplementary materials that are relevant to the study but not essential for the main narrative. This may include detailed data tables, musical scores, or full interview transcripts. By including these in an appendix, the researcher provides additional evidence and resources for interested readers without disrupting the logical flow of the primary chapters.

**142.** (A) 1, 2, 3, 4
Formulating a research design follows a logical sequence: defining the research problem, reviewing relevant literature, deciding on data collection methods, and determining the sample design. This step-by-step approach ensures that the study is well-grounded in existing knowledge and that the methods used are appropriate for addressing the specific problem. A clear design acts as a blueprint for the entire research process.

**143.** (A) Action Research - Focused on establishing ancient historical chronologies
Action research is primarily concerned with solving immediate practical problems in settings like classrooms, not with establishing ancient historical chronologies. Empirical research is based on observation, fundamental research seeks to expand general knowledge, and applied research addresses specific practical issues. Understanding these different types of research is essential for choosing the correct methodology to address a particular musical or pedagogical question.

**144.** (B) To test the feasibility of research tools on a small scale
A pilot study is conducted on a small scale before the full research project to test the feasibility of the research tools and methodology. It helps identify potential problems with questionnaires or data collection techniques, allowing the researcher to make necessary adjustments. This preparatory step ensures that the main study is more efficient and that the data collected will be reliable and valid.

**145.** (B) Falsifying survey data to match the hypothesis
Ethical research practices include obtaining informed consent, maintaining participant confidentiality, and acknowledging funding sources. Falsifying data to match a hypothesis is a major act of academic misconduct and is strictly prohibited. Research must be based on honest data collection and analysis to ensure that the findings are valid and that the scholarly community can trust the results of the study.

**146.** (A) Accessing e-journals and connecting with global experts
The most appropriate use of the internet in music research is to access e-journals, digital archives, and to connect with global experts. This facilitates a comprehensive literature review and allows for scholarly collaboration. While the internet offers many resources, researchers must always cite their sources properly and avoid relying on unverified anonymous content to maintain the academic integrity of their research projects.

**147.** (C) Music and Literature/Linguistics
To analyze the lyrical structures and poetic meters of music, a researcher needs competency in the intersection of music and literature or linguistics. this involves understanding how the rhythm of language interacts with musical timing. By studying these connections, scholars can gain a deeper understanding of how composers set text

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field to ensure a logically sound and rigorous investigation.

**165.** (C) Final Conclusions and Recommendations
The research methodology section includes the design, sample selection, and tools for data collection, providing the framework for the study. However, final conclusions and recommendations are part of the last chapter of the report, where the results are summarized and interpreted. Methodology focuses on the 'how' of the research, while the conclusion focuses on the 'what' and 'what next' based on the findings.

**166.** (B) Summarizing findings and answering the research problem
The conclusion of a research report should summarize the key findings and directly address the initial research problem. It is not the place to introduce new, unanalyzed data or theories. Instead, it should synthesize the work, highlight the significance of the findings, and offer logical suggestions for future research, providing a clear and satisfying resolution to the academic study.

**167.** (D) The realization that music intersects with other realities
The rise of interdisciplinary music research stems from the understanding that music is deeply connected to other fields like physics, psychology, and sociology. This approach allows researchers to explore the multifaceted nature of music as both a physical phenomenon and a human cultural activity. By integrating different disciplines, scholars can provide a more comprehensive and nuanced analysis of how music functions in the world.

**168.** (C) Statement I is true but Statement II is false
Data triangulation is the practice of using multiple sources or methods to improve the credibility and validity of a research study. It helps provide a more well-rounded view of the subject. However, while it improves research quality, it does not guarantee publication in top journals, as that depends on the overall significance, originality, and rigor of the entire investigative project.

**169.** (C) Both musical structures and clinical psychological/physiological parameters
Conducting effective research in music therapy requires an interdisciplinary competency in both musical structures and clinical psychological or physiological parameters. This allows the researcher to understand how specific musical elements, such as rhythm or melody, influence the human body and mind. This dual knowledge is essential for designing therapeutic interventions and for measuring their clinical impact on patient health and well-being.

**170.** (A) Music Research, Archiving, and Modern Computer Technology
Creating a digital archive of rare recordings involves the intersection of music research, archiving, and modern computer technology. This project uses metadata and digital conversion to preserve musical heritage and make it accessible. Such efforts demonstrate how technology can be used to safeguard historical data, facilitating future research and ensuring that rare musical traditions are not lost to time or physical deterioration.

**171.** (B) It focuses on understanding meanings, experiences, and aesthetic interpretations through methods like interviews.
Qualitative data collection in musicology is used to explore subjective meanings, personal experiences, and aesthetic interpretations. Methods such as in-depth interviews and observation are employed to gather descriptive information that cannot be easily quantified. This approach is highly valued in academia for its ability to provide deep insights into the cultural and emotional significance of music across different contexts and traditions.

**172.** (B) Music education was strictly limited to oral transmission without written syllabi.
In the modern era, music education transitioned from exclusive oral transmission to institutionalized university systems with written syllabi and formal degrees. This shift allowed for mass education and the standardization of musical knowledge. Other modern trends include the rise of state patronage, national radio broadcasts, and the popularity of public concerts, reflecting the modernization and democratization of classical and folk music traditions.

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audience, changing the way people interact with and experience various musical traditions.

**123.** (D) Plagiarism - Giving proper credit to sources
Research documentation involves several key terms, but plagiarism is the act of using another's work without credit, not the act of giving proper credit. A synopsis outlines proposed research, while citations and bibliographies are used to acknowledge sources properly. Academic integrity depends on these documentation practices to ensure that researchers are credited for their original contributions and that scholarship remains honest.

**124.** (B) The need to democratize music education for the masses
The shift from the oral Guru-Shishya tradition to institutionalized syllabi was primarily driven by the goal of democratizing music education. Formal institutions allow for standardized training and degree programs, making music accessible to a larger and more diverse population. While traditional methods remain valued, the university system ensures that musical knowledge can be disseminated widely and preserved through structured academic frameworks.

**125.** (C) Statistical regression analysis
Qualitative research techniques include open-ended interviews, participant observation, and narrative analysis, all of which focus on understanding meanings and experiences. Statistical regression analysis, however, is a quantitative method used to identify relationships between numerical variables. While qualitative methods explore the depth of a subject, quantitative methods provide statistical evidence and generalizations based on large datasets in music research.

**126.** (D) To allow readers to quickly locate specific terms and names
The primary reason for including an index in a research thesis is to help readers quickly find specific terms, names, and concepts along with their page numbers. It is a navigational tool that enhances the usability of a long academic document. By organizing information alphabetically, the index allows scholars to cross-reference topics and locate relevant details without having to read the entire text.

**127.** (A) Ability to design and evaluate psychological stress surveys or metrics
To study the psychological impact of a raga on anxiety, a researcher must be able to design and evaluate psychological metrics or surveys. This requires competency in both musicology and psychology to measure emotional and behavioral responses accurately. This interdisciplinary skill set is essential for conducting clinical research in music therapy and understanding how melodic structures interact with human mental health.

**128.** (B) Modern internet technology facilitating qualitative data collection
Using video conferencing software to conduct interviews with musicians across the world highlights how modern internet technology facilitates qualitative data collection. This approach allows researchers to gather deep, personal narratives from participants who are geographically distant. Technology enables ethnomusicologists to conduct global research more efficiently, providing access to diverse perspectives on diasporic experiences and cultural traditions without the need for extensive travel.

**129.** (B) The study of music in its cultural and social contexts
Ethnomusicology is the academic study of music within its specific cultural and social environments. It examines how music is used in rituals, reflects community identity, and evolves with social changes. By focusing on music as a human activity, ethnomusicologists seek to understand the meaning and function of musical traditions across different global populations, bridging the gap between musicology and anthropology.

**130.** (A) To acknowledge original authors and provide verification
Citations are essential in research to acknowledge the original authors of ideas and to provide a way for readers to verify the evidence. They prevent plagiarism and demonstrate that the researcher has conducted a thorough literature review. By providing clear references within the text, the author builds academic credibility and allows

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**181.** (C) It automatically writes the literature review chapter for the researcher.
Modern technology enhances literature reviews by providing rapid keyword searches across global databases, but it does not automatically write the review for the researcher. The scholar must still critically evaluate and synthesize the information to create a meaningful academic narrative. While technology streamlines the search process, the intellectual effort of interpreting existing research remains the responsibility of the individual researcher.

**182.** (B) A researcher should choose a topic for which no data can ever be collected to prove its uniqueness.
A research topic must be feasible, meaning that sufficient data can be collected to investigate it thoroughly. Choosing a topic for which no data exists would make the study impossible to complete. A good topic should be narrow, original, and align with the researcher's interests and the availability of resources, ensuring that the investigation can lead to verifiable and scholarly conclusions.

**183.** (D) Abstract - A brief summary of the entire research paper
An abstract is a concise standalone summary that outlines the objectives, methodology, key findings, and conclusions of a research project. It is usually placed at the beginning of the report to give readers a quick overview of the study. Proper documentation also includes footnotes for supplementary notes and appendices for extra material, ensuring that the final report is well-organized and academically complete.

**184.** (A) Music and Philosophy - Calculating the exact box box office revenue of a film
Logical interdisciplinary applications include music therapy for clinical health and music and mathematics for rhythmic analysis. However, calculating box office revenue is an economic task rather than a philosophical inquiry. Music and philosophy focus on aesthetic theories, the nature of sound, and metaphysical concepts, whereas economic analysis deals with the financial and commercial aspects of the music and entertainment industry.

**185.** (C) The exclusive confinement of classical music to royal courts
Modern trends in music are characterized by the rise of institutionalized education, mass media broadcasting, and increased international tours. The exclusive confinement of music to royal courts was a pre-modern characteristic that changed with the democratization of art and the shift to public and state patronage. Today, music is accessible to the general public through concerts, recordings, and diverse formal educational institutions.

**186.** (A) A study based on direct observation or measured data
An empirical study is defined by its reliance on direct observation, experience, or measured data to reach conclusions. This approach prioritizes evidence over purely theoretical or logical assumptions. In music research, empirical methods might include field recordings, surveys, or acoustic measurements. By using these techniques, researchers can ensure that their findings are based on verifiable facts rather than personal opinions or subjective bias.

**187.** (D) It provided a national platform for supporting artists.
The establishment of national arts academies, such as the Sangeet Natak Akademi, provided a centralized platform for the state to support, promote, and preserve the cultural heritage of the performing arts. These institutions offer grants, maintain archives, and organize national festivals, ensuring that traditional music and dance forms continue to thrive in the modern era beyond their historical roots in patronage.

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**188.** (A) Both Statement I and Statement II are true
Qualitative research generally uses smaller sample sizes because it prioritizes deep, contextual understanding and rich, descriptive data over statistical generalization. This approach allows researchers to explore complex human experiences and meanings in depth. In contrast, quantitative research uses larger samples to ensure statistical validity and the ability to generalize findings to a broader population, serving different research objectives in the field.

**206.** (D) Academic databases
Academic databases are the most appropriate sources for finding contemporary peer-reviewed articles on music therapy and other scholarly topics. These digital repositories provide access to verified research that has undergone rigorous evaluation by experts in the field. Relying on databases ensures that the information used in a study is credible, up-to-date, and meets the standards of academic excellence required for professional research.

**207.** (A) Increased cross-cultural interactions, globalization, and access to international media
The emergence of fusion music is a direct result of increased globalization, cross-cultural interactions, and global access to international media. These factors have allowed musicians to experience and blend diverse musical traditions, creating innovative new styles. This trend reflects the interconnected nature of the modern world, where technological and social changes facilitate artistic exchange and the creation of hybrid musical forms across different cultures.

**208.** (A) Both Statement I and Statement II are true
A hypothesis is formulated before primary data collection to provide a testable statement for the research. The null hypothesis is a specific type that assumes no significant relationship between variables, serving as a baseline for statistical testing. By establishing these early in the study, researchers can design their experiments or data collection methods to either support or reject these initial academic propositions.

**209.** (B) Music and Economics
Analyzing the financial sustainability of music festivals requires competency in the intersection of music and economics. This study focuses on ticket pricing, marketing, and the overall management of the music industry. By applying economic theories to musical events, researchers can understand the market dynamics and patronage systems that allow large-scale performances to thrive and contribute to the modern cultural and artistic economy.

**210.** (A) Music, Literature, and Sociology
Exploring how song lyrics reflect the socio-cultural status of women combines musicology, literature, and sociology. This research analyzes the poetic content of songs as a reflection of historical social structures and gender roles. By combining these three fields, scholars can provide a deep and contextualized understanding of how music serves as both a form of artistic expression and a record of social history.

**211.** (C) It acts as a roadmap of the proposed research project.
A research synopsis serves as a concise roadmap for a proposed project, outlining the problem, methodology, and objectives for approval. It is not a lengthy final document but a preparatory proposal that demonstrates the study's viability. By providing a clear plan before the work begins, the synopsis helps ensure the research remains focused and academically sound, fulfilling the initial requirements for advanced scholarship.

**212.** (D) It is identical in all research papers regardless of the topic.
Research methodology is not identical for all papers; it must be tailored to the specific topic and objectives of each study. It provides the rationale for the methods used and details on data collection and analysis, allowing others to evaluate the study's validity. Choosing the right methodology is essential for ensuring that the research questions are addressed in the most appropriate and rigorous manner.

**213.** (C) Abstract - A standalone summary of the research background, method, results, and conclusion
An abstract is a standalone summary that provides a comprehensive overview of a research paper's background, methodology, results, and final conclusions. It is distinct from other structural elements like footnotes, which provide extra notes, or the hypothesis, which is a testable statement. A clear abstract allows other scholars to quickly assess the relevance and findings of the research without reading the entire document.

**214.** (B) Playback Singing - Became a dominant form of popular music
Playback singing emerged as a dominant and popular music trend through its integration with the cinema industry. While LP records were important, they did not end live concerts; instead, they provided a new medium for distribution. State-sponsored institutions like national

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trends across a large group of participants. It provides a consistent framework for gathering information, enhancing the reliability of the research findings.

**198.** (C) Statement I is true but Statement II is false
Crowdsourcing is a modern internet-based method for collecting large amounts of research data from many people. However, this data is not guaranteed to be 100% accurate and often requires careful validation by the researcher. While technology facilitates large-scale data gathering, the academic rigor of verifying and cleaning the data remains a critical part of the research process to ensure reliable conclusions.

**199.** (D) Music Theory and Computer Science/ Mathematics
Designing software for automated melodic sequences requires an interdisciplinary competency in music theory and computer science or mathematics. The researcher must understand musical rules and how to translate them into mathematical algorithms. This intersection of fields is typical in modern computational musicology, where technology is used to model, analyze, and generate complex musical structures according to specific aesthetic and theoretical parameters.

**200.** (A) Modern Technology in Historical Music Research
Using MIDI software and synthesizers to play back ancient notation demonstrates the application of modern technology in historical music research. This approach allows scholars to hear and analyze historical compositions that were previously only seen in written form. By using digital tools to reconstruct past sounds, researchers can gain new insights into performance practices and the evolution of musical styles over several centuries.

**201.** (C) The scope defines coverage, while limitations identify boundaries.
The scope of a research project defines the extent and depth of the topics covered, while limitations identify the specific boundaries and constraints faced by the researcher. Clearly stating both is essential for managing expectations and for providing a realistic context for the study's findings. This transparency shows that the researcher is aware of the study's reach and the potential factors that could affect its generalizability.

**202.** (A) It helps avoid duplicating research that has already been done.
A review of literature is critical for identifying existing research and avoiding redundancy. It is not just a list but a critical analysis that provides the theoretical framework for the current study and helps refine the methodology. By understanding what others have discovered, the researcher can justify their own work and ensure their contribution is both original and academically significant.

**203.** (D) Longitudinal Study - Research conducted over a long period of time to observe changes
A longitudinal study is a research design that involves observing the same subjects over a long period of time to track changes or developments. This is distinct from descriptive research, which documents a current state, or applied research, which solves practical problems. Longitudinal methods are particularly useful in musicology for studying the long-term evolution of an artist's style or the development of musical traditions.

**204.** (B) Harvard Style - A specific format for tuning electronic instruments
Harvard style is a widely used academic referencing format, not a method for tuning electronic instruments. Other styles like APA and MLA also provide standardized ways to cite sources and create bibliographies. Correctly identifying these formats is essential for scholarly documentation, as using the appropriate citation style is a mandatory requirement for maintaining consistency and credibility in academic research and writing.

**205.** (C) Restricting music strictly to a few elite families
Institutionalizing music education aims to democratize the art form, making it available to the public through standardized syllabi and formal degrees. This is the opposite of restricting music to a few elite families. Formal institutions like universities ensure that musical heritage is preserved systematically and that professional standards are maintained through rigorous academic training, providing a broader platform for musical education and scholarly pursuit.

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**189.** (C) Pitch analysis and acoustic software
To objectively evaluate a vocalist's pitch, a researcher must use specialized pitch analysis and acoustic software. these tools provide visual displays and precise measurements of frequencies, allowing for an accurate assessment of intonation that goes beyond human hearing. Using such technology ensures that the evaluation is scientific and data-driven, providing empirical evidence for the study of vocal technique and performance quality.

**190.** (D) Economics and Sociology
Documenting the loss of traditional music due to migration and publishing a sociological analysis intersects music with economics and sociology. This research explores how economic changes influence cultural preservation and community identity. By studying the social factors that lead to the decline of traditions, researchers can understand the impact of modernization and suggest ways to safeguard intangible cultural heritage in changing social landscapes.

**191.** (A) A specific issue or gap in knowledge the research addresses
A research problem is a clearly defined issue or gap in existing knowledge that the investigator aims to resolve through systematic study. It acts as the central focus of the entire project, determining the scope, objectives, and methodology. Formulating a precise problem is the first and most critical step in research, as it ensures that the investigation is purposeful and relevant.

**192.** (B) It must always prove the initial hypothesis correct, even if data suggests otherwise.
Data analysis must be an objective process that follows the evidence, whether it supports or refutes the initial hypothesis. Falsifying results to match an assumption is unethical and scientifically invalid. The goal of analysis is to bridge raw data and conclusions through thematic, descriptive, or inferential methods, ensuring that the research findings are based on an honest and systematic evaluation.

**193.** (B) E-journal - An academic periodical published in digital format
An e-journal is a scholarly periodical published in a digital format, making it easily accessible to researchers through the internet. This modern technology facilitates the rapid distribution of new findings and eases the literature review process. Other digital tools like archives store information electronically, rather than on physical shelves, and electronic tanpuras are used for accompaniment rather than for word processing or printing.

**194.** (A) Musical Validity - The commercial profit generated by the research
Research validity includes concepts like internal accuracy and external generalizability. However, "musical validity" is not a standard research term referring to commercial profit. Validity in a scholarly context measures how well a study actually investigates what it claims to. Profit and commercial success are economic metrics that do not define the scientific or academic validity of the research design or its subsequent findings.

**195.** (C) The Researcher's Personal Medical History
Standard research reports include chapters on the introduction, literature review, and data analysis to provide a structured and comprehensive study. A researcher's personal medical history is irrelevant to the academic objectives of musicological research and is not included in the report. Each chapter should contribute directly to resolving the research problem and presenting the findings in a professional and focused manner.

**196.** (D) "To analyze rhythmic variations on aesthetic reception."
A research objective should be phrased clearly and precisely, focusing on a specific, measurable goal. Using active verbs like "to analyze" provides a clear direction for the investigation. Vague or biased phrasing, such as trying to prove a teacher is the best, is avoided in scholarly work to maintain objectivity and ensure that the research remains focused on empirical inquiry.

**197.** (C) It ensures respondents are asked the same questions in order.
Using a structured questionnaire in survey-based research ensures that all respondents are asked the same questions in the same order, which minimizes bias and allows for easier statistical comparison. This standardization is essential for quantitative data analysis and for identifying

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radio and arts academies played vital roles in patronizing and preserving classical traditions. These developments reflect the shift of music into the mass media and commercial spheres.

**215.** (D) A controlled laboratory experiment testing a new drug on patients
Descriptive research aims to document the current state of a phenomenon, such as listener demographics or teaching methods, through surveys and observation. A controlled laboratory experiment testing a new drug is an example of experimental research, which focuses on cause-and-effect through manipulated variables. Understanding these distinctions helps researchers choose the correct approach for either documenting existing musical traditions or testing specific therapeutic interventions.

**216.** (A) To include scores or transcripts that interrupt the text flow
An appendix is used in a thesis to house detailed materials like musical scores, interview transcripts, or raw data tables that would otherwise disrupt the narrative flow. It provides a dedicated space for evidence that supports the main arguments but is too bulky for the primary chapters. This organization ensures the main text remains focused while allowing interested readers to access supplementary research data.

**217.** (C) To ensure consistency and reliable retrieval of sources
Standardizing references and bibliographies ensures academic consistency and allows other researchers to reliably retrieve and verify the sources used in a study. This practice is essential for maintaining the integrity of the scholarly record and for protecting against plagiarism. By following established formats, researchers demonstrate professionalism and ensure that their work can be easily integrated into the broader body of academic knowledge.

**218.** (C) Statement I is true but Statement II is false
Ethnography is a qualitative research method that involves deep immersion in a cultural setting to understand a community's practices and meanings from within. It relies on observation and interviews rather than exclusive quantitative statistics. This methodology is central to ethnomusicology, as it allows researchers to document musical traditions in their natural environment and understand the social context that shapes their creation and performance.

**219.** (D) Electronic Pitch Analysis and Historical Archiving
Analyzing historical shifts in vocal pitch using archived recordings requires expertise in both electronic pitch analysis and historical archiving. These skills allow the researcher to objectively measure frequencies from old recordings and understand the archival context. This interdisciplinary approach provides a scientific way to track stylistic changes over time, offering empirical evidence for how performance practices and aesthetic preferences have evolved in the music world.

**220.** (B) Music and Medicine/Ergonomics
Studying the link between instrument playing and strain injuries falls under the intersection of music and medicine or ergonomics. this research investigates the physical demands of performance and how to prevent injuries among musicians. By applying medical and ergonomic principles to musical practice, researchers can develop better techniques and equipment that protect the long-term health and professional sustainability of performers in various musical traditions.

**221.** (C) It provides access to global digital libraries, academic forums, and multimedia archives.
The internet is a vital tool for modern music research, offering access to international digital libraries, scholarly forums, and multimedia archives. It facilitates global communication and rapid information gathering, though it does not replace the need for original thinking or the verification of sources. By utilizing these online resources, researchers can conduct comprehensive literature reviews and stay informed about the latest developments in musicology worldwide.

**222.** (D) It requires manipulating the data to falsely prove the hypothesis.
Data analysis must be an honest and logical process, and manipulating data to falsely prove a hypothesis is a serious ethical violation. Proper analysis involves organizing raw data, identifying patterns in qualitative interviews, or using statistics for quantitative information. The

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sound and properly contextualized for academic peers.

**256.** (B) The prepared synopsis
Preparing a synopsis is identified as a critical phase in research pedagogy, functioning as a structural blueprint for the entire academic endeavor. This document outlines the proposed methodology and research problems, ensuring the investigation remains focused. It serves as a roadmap that guides the researcher through subsequent phases of the project during the investigation.

**257.** (D) The proposed methodology
To ensure that an investigation remains both focused and rigorously academic, a researcher must meticulously outline the proposed methodology within the synopsis. This detailed plan encapsulates the strategies intended to address formulated research problems. Clear methodological articulation allows for a logical sequence of investigation throughout the duration of the academic study and project.

**258.** (A) Evaluative tool
In the context of research pedagogy, a synopsis functions as an evaluative tool for academic peers. It allows them to assess the viability and coherence of a proposed study before significant resources are committed. This peer evaluation ensures that the research design is robust and the academic objectives are achievable within the established structural constraints.

**259.** (C) A sound understanding of research pedagogy
A robustly prepared synopsis inherently reflects the researcher's sound understanding of research pedagogy. It demonstrates an ability to logically sequence an investigation and define structural constraints clearly. By presenting a coherent plan, the researcher proves their capability to handle the complexities of the study while maintaining academic standards throughout the various project phases.

**260.** (A) To establish a transparent roadmap for the project
Explicitly detailing the methodology within a synopsis is essential for establishing a transparent roadmap for the research project. This clarity ensures that subsequent phases remain aligned with the initial academic objectives. It provides a structural guide that prevents the researcher from deviating from the intended scope and methodological constraints defined during the initial planning phase.

**261.** (D) Gathering primary and secondary materials
Data collection in music research is a pivotal component that encompasses the gathering of primary and secondary materials. These materials must be directly relevant to the selected research problems to ensure the study's validity. This systematic process forms the basis for subsequent analysis and helps the researcher extract meaningful academic insights during the study.

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**262.** (B) The rigorous analysis of data collection
Once the initial phase of gathering materials is finished, the researcher must immediately begin the rigorous analysis of data collection. This stage involves categorizing and evaluating the gathered information to validate or refute initial hypotheses. Strict adherence to this sequence is essential for maintaining the integrity and academic validity of research findings and conclusions.

**263.** (C) Categorize and evaluate information
The analysis of data collection requires a researcher to systematically categorize, interpret, and evaluate the gathered information. This rigorous process is designed to extract meaningful academic insights and ensure that the findings are substantiated by evidence. Through careful evaluation, the scholar can determine the accuracy of their hypotheses within a teaching methodology scenario.

**264.** (D) Authenticity and objectivity
Maintaining the integrity of music research depends heavily on the authenticity of the sources used and the objectivity applied during the analysis phase. Researchers must adhere to strict pedagogical standards to ensure their findings accurately reflect investigated phenomena. Objectivity prevents personal bias from skewing the interpretation of the collected primary and secondary data materials.

aesthetic experiences, bridging the gap between artistic creation and cognitive science.

**231.** (D) The supervisor provides guidance and helps refine the methodology.
A research supervisor plays a crucial role by providing academic guidance and helping the student refine their study's methodology. They do not write the thesis or dictate results but ensure that the researcher follows scholarly standards and stays focused. This mentorship is essential for the successful completion of an advanced research project, helping the student develop the necessary skills for independent scholarly inquiry.

**232.** (A) It is the conceptual structure within which research is conducted.
A research design is the conceptual structure or blueprint that outlines how data will be collected, measured, and analyzed. It is formulated before the research begins to ensure efficiency and to minimize bias. By providing a clear plan, the design ensures that the investigation is systematically conducted and that the findings are reliable, serving as the essential framework for any rigorous academic study.

**233.** (C) Independent Variable - The variable that is manipulated or controlled by the researcher
An independent variable is the factor that the researcher manipulates or controls in a study to observe its effect on the dependent variable. In an experiment, this might be a specific raga played to measure a change in heart rate. Correctly identifying and managing these variables is fundamental to the experimental method, allowing researchers to establish clear cause-and-effect relationships and draw valid conclusions.

**234.** (A) Highly reliable Primary Data - Common Online Encyclopedias
Common online encyclopedias are not primary data; they are tertiary sources that summarize existing information. Primary data consists of original, first-hand evidence like field interviews or autobiographies. Secondary data includes books and journals that interpret primary sources. Researchers must understand these categories to ensure they use high-quality, verified evidence as the foundation for their own original contributions to the field.

**235.** (D) Falsifying historical documents to create a new musical lineage
Valid music research includes historical studies of ragas, biographical studies of musicians, and the acoustic analysis of instruments. However, falsifying historical documents is an act of academic fraud and is strictly prohibited. Scholarly work must be based on honest inquiry and verifiable evidence to maintain the integrity of the academic record and to contribute genuine new knowledge to the musical community.

**236.** (B) To give a concise summary of objectives and key findings
An abstract is included in a research article to provide a concise summary of the study's objectives, methods, and key findings. It serves as a quick reference for other scholars to determine the relevance of the work to their own research. By providing a brief overview, the abstract makes scholarly communication more efficient and helps in the dissemination of important research results.

**237.** (C) The banning of traditional musicology by academic institutions
The rise in interdisciplinary research is driven by the advancement of technology and cognitive sciences, not the banning of traditional musicology. These new tools allow for deeper analysis of musical phenomena from multiple perspectives. By integrating fields like physics, psychology, and sociology, researchers can gain a more comprehensive understanding of music's complex role in the world, expanding the boundaries of traditional scholarship.

**238.** (A) Both Statement I and Statement II are true
Quantitative research prioritizes objective measurement and seeks to avoid subjectivity to ensure statistical validity. In contrast, qualitative music research often embraces subjectivity because it deals with personal aesthetic experiences and cultural meanings. Both approaches are valuable in musicology, as they address different types of research questions—one focusing on measurable facts and the other on deep, contextual human experiences.

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goal is to objectively evaluate the evidence to either support or refute the study's initial claims, ensuring that the research results are credible and valid.

**223.** (A) Hypothesis Testing - Analyzing data to accept or reject the formulated hypothesis
Hypothesis testing is the stage where collected data is analyzed to determine whether to accept or reject the initial research proposition. This is a core part of the scientific research process. Other elements like literature reviews provide context, and synopses outline the plan, but testing is the actual evaluation of the data against the theory, leading to evidence-based conclusions in music research.

**224.** (B) Music and Literature - Study of sound engineering software
Interdisciplinary music studies logically connect fields such as physics for sound waves and psychology for cognitive response. However, studying sound engineering software is a branch of modern technology or acoustics, not literature. Music and literature focus on the relationship between text and melody, analyzing how poetry and linguistics influence musical structure, while engineering focuses on the technical aspects of recording and sound manipulation.

**225.** (B) Eradication of the need to understand basic music theory
Modern electronic equipment provides benefits such as high-fidelity recording, precise acoustic analysis, and efficient data storage. However, it does not eradicate the need to understand basic music theory; rather, it supplements it. Researchers and performers still require theoretical knowledge to interpret the data and create meaningful music. Technology acts as a tool to enhance scholarly work and artistic expression, not as a replacement for foundational musical understanding.

**226.** (A) The scholarly study of music in its historical aspects
Musicology is the scholarly and academic study of music, encompassing its historical evolution, theory, and cultural significance. It differs from the physical manufacture of instruments or commercial logistics, focusing instead on objective inquiry and the systematic expansion of knowledge. Through rigorous research and analysis, musicologists seek to understand the various dimensions of music as both an art form and a human social phenomenon.

**227.** (C) The traditional system adapted and merged with institutionalized university models.
Modernization has led the traditional Guru-Shishya system to adapt and often merge with the institutionalized university model. While colleges provide standardized syllabi and degrees, many musicians still value the personal mentorship of the traditional method. This coexistence and integration allow for a more structured education while maintaining the deep, personal transmission of specialized knowledge that has historically defined the learning of classical music.

**228.** (C) Statement I is true but Statement II is false
Plagiarism checking software is a vital tool in modern academia for ensuring the originality and integrity of written research reports. However, these programs are designed for textual analysis and cannot analyze the acoustic quality or pitch of a musical performance. For sound analysis, researchers must use specialized acoustic software, highlighting the need for different technological tools to address different aspects of musicology.

**229.** (C) Music and Mathematics
Investigating the intricate relationships of microtones, or Shrutis, requires a high level of competency in the intersection of music and mathematics. This study involves the numerical analysis of intervals and the precise division of the octave. By applying mathematical logic, researchers can provide a rigorous and objective framework for understanding the complex tuning systems and melodic structures that characterize various musical traditions.

**230.** (B) Music and Psychology/Aesthetics
Analyzing why a specific raga evokes a consistent emotional response across different listeners requires principles from music psychology and aesthetics. This research explores the mental and affective impact of musical structures on human perception. By studying these responses, scholars can understand how melody, rhythm, and timbre interact with the human mind to create shared

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**247.** (D) It sets clear study boundaries and manages reader expectations.
Defining the scope and limitations in a thesis introduction is essential for setting clear study boundaries and managing reader expectations. It identifies what the research will cover and the constraints that might affect the findings, such as sample size or time. This transparency demonstrates that the researcher has a realistic understanding of their work's reach, ensuring that the study is evaluated within its proper context.

**248.** (A) Both Statement I and Statement II are true
Formulating a structured questionnaire requires avoiding leading questions, which can bias the data by encouraging specific answers. Leading questions undermine the objectivity of the research and the validity of the findings. Researchers must carefully design their tools to ensure they capture the honest responses of participants, providing a more accurate and reliable set of data for analysis and subsequent scholarly interpretation.

**249.** (C) Music, Religion, and Medical Science/ Physiology
Investigating the physiological benefits of chanting requires integrating musicology, religion, and medical science or physiology. This research explores how spiritual practices and melodic structures influence human health metrics. By combining these fields, scholars can provide a comprehensive and evidence-based understanding of the physical impact of traditional chanting, bridging the gap between historical religious traditions and modern clinical and physiological research outcomes.

**250.** (A) The application of Modern Technology and Indexing in Music Research
Utilizing database software and automated internet tools to compile a comprehensive catalog of academic articles demonstrates the integration of modern technology in scholarly documentation. This process involves systematic indexing to categorize and retrieve information efficiently. Such digital approaches streamline the literature review process, allowing researchers to manage vast amounts of data while maintaining high levels of academic accuracy and organized scholarly practice.

**251.** (B) Review of literature
The provided text explicitly states that a researcher must conduct an exhaustive review of literature before drafting the core objectives of a study. This mandatory step serves to contextualize the selected topics within existing academic discourse and exposes gaps in the pedagogical framework. It ensures the study remains original and significant.

**252.** (A) It exposes gaps in the current framework
Conducting a thorough review of literature allows a scholar to critically evaluate prior studies and identify missing elements in current scholarship. The passage emphasizes that this process specifically exposes gaps in the current pedagogical framework. Identifying these deficiencies helps the researcher articulate precise research problems that warrant further investigation in the field.

**253.** (C) The methodology of Music research
The methodology of music research relies on a foundational review of literature to ensure that the chosen topic maintains originality and academic significance. By following this systematic approach, researchers can align their work with existing scholarship while avoiding redundant investigations. This methodological rigor helps establish a clear trajectory for any study.

**254.** (D) It prevents redundant investigations
Aligning a comprehensive literature review with specific research areas is a critical step in the research process. According to the text, this alignment directly prevents redundant investigations by highlighting what has already been studied. This process demonstrates the rigor of research pedagogy and establishes a clear path for new academic inquiry for researchers.

**255.** (C) A research problem backed by review
A well-defined research problem that is substantiated by a comprehensive literature review forms the essential bedrock for any musicological study. This foundational element supports the development of subsequent methodologies and analytical frameworks. By anchoring the inquiry in existing discourse, the researcher ensures the study is academically

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**239.** (A) Historical Archiving and Modern Technological Tools
Researching the evolution of musical notation systems requires competency in historical archiving to access old manuscripts and modern technological tools to analyze or digitize them. This combination allows the researcher to track changes in how music has been written over centuries and to present these findings using contemporary digital methods. This interdisciplinary approach is essential for documenting the history of musical literacy and its development.

**240.** (B) Music and Economics/Management
Studying why younger audiences are not attending concerts by focusing on ticket pricing and marketing falls under the intersection of music and economics or management. This research applies commercial principles to the arts to understand consumer behavior and the financial viability of performances. By analyzing these factors, organizations can develop better strategies to attract audiences and ensure the economic sustainability of classical and traditional music.

**241.** (B) It is a list of all sources consulted during the research.
A bibliography is a comprehensive list of all scholarly books, articles, and other materials consulted by the researcher during their study. It is typically placed at the end of the report and serves to acknowledge the influence of other works on the current research. By providing this list, the author ensures academic integrity and allows readers to explore the foundational sources of the investigation.

**242.** (A) It restates the research problem and how it was addressed.
The conclusion of a research project restates the problem and summarizes how it was addressed through the study's findings. It synthesizes the main points and may offer suggestions for future research, providing a final interpretation of the work. It is not the appropriate place to introduce new, unanalyzed data, as the conclusion's purpose is to wrap up and resolve the investigation logically.

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**243.** (C) Music and Philosophy - Exploring metaphysical concepts of sound and aesthetics
Music and philosophy intersect in the exploration of metaphysical concepts of sound and theories of aesthetics, such as the nature of musical beauty. Other intersections, like music and mathematics, focus on rhythmic proportions, while sociology examines music's social impact. Correctly identifying these interdisciplinary connections allows researchers to apply the appropriate theoretical frameworks to their specific inquiries, ensuring a logically sound and rigorous investigation.

**244.** (D) Electronic Tanpura - Typing the final research report
An electronic tanpura is an accompaniment tool that provides a stable drone, not a device for typing a research report. For writing and documentation, researchers use word processing and spreadsheet software. Digital recorders and notation software are used for data collection and scoring. Understanding the specific function of each technological tool is essential for its correct application in the various stages of the academic research process.

**245.** (C) The strict ban on all international musical collaborations
Modern trends in music are characterized by the rise of independent industries, institutionalized education, and the use of digital archives. There is no ban on international musical collaborations; in fact, globalization has encouraged intercultural exchange and fusion. These trends reflect the increasing accessibility and interconnectivity of musical traditions in the modern world, facilitated by technological advancements and changing social and political structures after independence.

**246.** (B) It minimizes bias and maximizes the reliability of the data collected and analyzed.
A good research design acts as a blueprint that minimizes personal bias and maximizes the reliability and validity of the investigation. It is not rigid but planned to handle the study's objectives efficiently. By establishing a clear methodology for data collection and analysis before the study begins, the researcher ensures that the final results are based on objective and systematic evidence.

**265.** (A) The analysis will yield invalid conclusions
If the process of data collection or the sources utilized are flawed, the subsequent analysis will inevitably yield invalid conclusions. The academic validity of the entire research project depends on the quality of the initial data gathering. Flawed inputs compromise the integrity of the findings and undermine the researcher's efforts to produce accurate academic work.

**266.** (B) Meticulous structural approach
Writing a project report is the final stage of research pedagogy and requires a meticulous structural approach. The researcher must effectively communicate the methodology, data analysis, and conclusions derived from the study. This organized presentation ensures that the research findings are clear, professional, and useful to the academic community for further investigation and study.

**267.** (B) Research project indexing
Research project indexing is a critical aspect of organizing information when writing the final report. This process involves creating a system that makes specific research areas and findings easily accessible. Proper indexing enhances the utility of the document for future scholars and reflects a professional standard of academic writing and structural organization.

**268.** (A) Making findings accessible
The primary function of proper research project indexing is to ensure that specific research areas, concepts, and findings are easily accessible to other scholars. By organizing the report in this manner, the researcher enhances the document's utility. This accessibility allows future researchers to quickly locate and utilize information without navigating the entire document manually.

**269.** (C) Acknowledging sources
References and bibliographies are non-negotiable in academic writing because they serve to acknowledge original sources and prior literature. This practice is essential for maintaining academic integrity and preventing plagiarism. By citing the works that informed the study, the researcher validates the breadth of their literature review and maintains a high pedagogical standard.

**270.** (D) A distinct pathway to trace the origins of utilized concepts
A well-constructed bibliography provides interdisciplinary researchers with a distinct pathway to trace the origins of the concepts used in a study. It solidifies the report's credibility and offers a roadmap for further investigation. This transparency allows other scholars to explore the foundational literature and broaden their own research within the academic field.

**271.** (C) Music and Literature
The interdisciplinary avenue of music and literature focuses on studying lyrical compositions to understand how musical structures enhance textual narratives. This approach requires examining the relationship between words and sound. Researchers in this field analyze how the two disciplines interact to create deeper meaning within a specific artistic work or a broader cultural context.

**272.** (B) Aesthetic and ontological nature
Integrating philosophy into music research allows scholars to question the aesthetic and ontological nature of musical expression. This interdisciplinary approach encourages researchers to explore deeper meanings behind musical forms. It provides a framework for examining the existence and beauty of music beyond its physical properties or its various traditional cultural functions within society.

**273.** (D) Case study on Religion and Culture
A case study on religion and culture reveals how musical traditions serve as vital conduits for religious rituals and cultural identity. By exploring this research avenue, scholars can uncover the historical roots of various musical forms. This perspective highlights the significant role music plays in maintaining and expressing societal values across different historical periods.

**274.** (A) Roots and societal functions
By exploring the intersection of religion and culture within music research, scholars uncover the historical roots and societal functions of different musical forms. This investigation provides a deeper understanding of how music operates within specific communities. It demonstrates the importance of music as a tool

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world. It has removed geographical barriers that previously limited the scope and accessibility of musicological studies and research sources.

**294.** (B) The internet
In a contemporary case study, the internet facilitates global collaborative research avenues by allowing scholars to share findings and resources without geographical constraints. This connectivity enables researchers from different parts of the world to work together on common problems. It broadens the scope of research and fosters a more inclusive and globalized academic community.

**295.** (C) Digital academic inquiry
Mastering technological tools like computers and the internet is now a mandatory component of research pedagogy. This mastery ensures that modern musicological studies meet the evolving standards of digital academic inquiry. By using advanced tools, researchers can ensure their work is accurate, accessible, and aligned with current technological trends and evolving standards of modern research.

**296.** (D) Traditional patronage systems
Following independence, the dissolution of traditional patronage systems led to the rise of public concerts and institutionalized music education in India. This shift represented a major structural change in how music was supported and consumed. Researchers documenting this era focus on how these changes influenced performance conventions and societal structures during this transformative historical period.

**297.** (A) The increasing commercialization of music
The increasing commercialization of music is identified as a new trend in Indian music during the post-independence era. This period also saw the profound impact of broadcasting networks on the dissemination of musical content. These factors contributed to the standardization of musical identity and influenced the development of the music industry and pedagogical structures in India.

**298.** (B) Nationally broadcasted identity
A case study on the post-independence era reveals a definitive shift from localized stylistic boundaries to a more standardized, nationally broadcasted musical identity. This transition was facilitated by broadcasting networks that reached a wider audience. Understanding this shift is essential for researchers mapping the evolution of modern Indian musical practices and performance conventions in the modern era.

**299.** (B) Historical records and archives
When studying the transition of Indian music in the post-independence era, the methodology must evaluate historical records and institutional archives as primary sources. These documents provide the factual basis for understanding how societal changes influenced musical practices. Careful evaluation of archives allows researchers to systematically map the transformations that occurred during this specific historical continuum.

**300.** (A) Contextualizes musical practices
Understanding the post-independence era is crucial for researchers because it contextualizes contemporary musical practices within their immediate historical continuum. By examining this period, scholars can see how societal and technological changes directly influenced pedagogical structures. This historical perspective is necessary for a complete understanding of today's musical landscape and performance conventions in Indian music.

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of physics dictate the optimal propagation of musical sound. This research focuses on how physical spaces influence the way sound waves travel and are heard. It highlights the practical application of science in creating ideal musical environments for performance and listening.

**285.** (C) Specialized acoustic techniques
When integrating physics and mathematics into the methodology of music research, a scholar must utilize specialized data collection techniques to measure acoustic variables. This quantitative approach is necessary for accurately capturing physical data. Using these specialized tools ensures that the research findings are based on precise measurements of sound, frequencies, and mechanical properties.

**286.** (D) Community dynamics and group identity
Utilizing social sciences to analyze music shifts the research focus toward understanding community dynamics, social mobility, and group identity. This interdisciplinary approach examines how musical practices influence and reflect societal structures. It provides a framework for assessing the role of music in shaping human interactions and cultural affiliations within various diverse social contexts and communities.

**287.** (C) Market trends and structures
Examining music through the lens of economics involves investigating the financial structures, market trends, and commercial viability of the music industry. This research avenue focuses on the monetary aspects of musical production and consumption. It helps scholars understand how economic factors influence the creation, distribution, and overall sustainability of different musical genres and traditions.

**288.** (B) Economics and Social Sciences
A case study investigating the livelihood of traditional musicians requires the synthesis of data from both economics and social sciences. This comprehensive analysis evaluates the monetary challenges and market demands alongside the societal impact on the musicians' communities. Combining these fields provides a holistic view of the musicians' socio-economic reality and their place in society.

**289.** (D) Assessing societal impact
Social sciences provide the pedagogical framework to assess the societal impact of economic realities on musical communities. This perspective allows researchers to understand how financial factors change social structures and cultural practices. By using this framework, scholars can document the human consequences of market trends within the music industry and their effect on musicians.

**290.** (A) Demographic surveys and market analysis
To accurately document the socio-economic realities of music, the research methodology must incorporate demographic surveys and market analysis. These tools provide the empirical data necessary for a rigorous analysis of musical ecosystems. By using these methods, researchers ensure that the financial and social aspects of music are properly represented and analyzed in academic literature.

**291.** (C) Utilization of electronic equipments
Modern researchers rely extensively on the utilization of electronic equipments to capture, analyze, and synthesize musical data with unprecedented precision. These tools have transformed the methodology of music research by allowing for more detailed measurements. Sophisticated equipment ensures that the information collected is accurate and meets modern academic standards for precision and comprehensive data analysis.

**292.** (A) Processing acoustic information
The computer has become an indispensable tool in music research for processing complex acoustic information and managing large datasets. It allows researchers to perform advanced analysis that would be impossible manually. This technological integration enhances the efficiency and depth of data collection analysis within the field of musicology, making the research more comprehensive and accurate.

**293.** (D) Accessing digital archives
The internet has revolutionized data collection and its sources by providing instant access to digital archives and international academic publications. This global repository allows researchers to conduct extensive literature reviews and gather information from around the

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used in modern Carnatic music than Marga talas.
**Reason (R):** Desi talas evolved to suit regional and contemporary compositional forms, making them more adaptable.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**50.** The term 'Amsa' in ancient Jaati lakshanas corresponds most closely to which modern Hindustani term?
(A) Vadi
(B) Samvadi
(C) Anuvadi
(D) Vivadi

**51.** Match the items in List I with the items in List II and select the correct option.
List I: (Suladi Sapta Talas)
P. Eka
Q. Rupaka
R. Triputa
S. Ata
List II: (Standard Anga Sequence)
1. Drutam, Drutam
2. Laghu, Drutam, Laghu
3. Laghu, Laghu, Drutam, Drutam
4. Laghu
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-4, S-2

**52.** Which of the following best defines a 'Vikrita Svara'?
(A) A basic, unalterable and constant musical note
(B) A standardized repeating cycle of rhythmic patterns
(C) A specific category of ancient arched harp or veena
(D) An altered variant note derived from a fundamental one

**53.** Consider the following statements regarding the Raga classification from ancient to modern periods:
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

**54.** An application of the Katapayadi scheme is required for a raga named "Dheerasankarabharanam". What is its melakarta number? (Note: Dha = 9, Ra = 2)
(A) 92
(B) 29
(C) 27
(D) 72

**55.** Consider the following statements about notation systems:
(A) II, III, and V
(B) I, III, and IV
(C) I, IV, and V
(D) I, II, and III

**56.** Which of the following is not a recognized Chakra in the 72 Melakarta system?
(A) Vayu
(B) Indu
(C) Netra
(D) Agni

**57.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In Hindustani music, time theory dictates that ragas with Komal Re and Komal Dha are typically sung at dawn and dusk.
**Reason (R):** These notes psychologically evoke the transitional moods of twilight.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**58.** Identify the incorrect pair of Hindustani Tala and its beat count (Matras):
(A) Rupak - 8 matras
(B) Teental - 16 matras
(C) Jhaptal - 10 matras
(D) Ektaal - 12 matras

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# CHAPTER 05
# Applied Theory

**1.** Which of the following defines the term 'Sruti' in ancient Indian music theory?
(A) A specific melodic scale derived from ancient modes
(B) A microtonal interval that is distinctly audible
(C) A recurring cycle of rhythmic beats in a tala
(D) An aesthetic emotion expressed through melodic phrases

**2.** Consider the following statements regarding the Katapayadi system:
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

**3.** Identify the incorrect statement regarding the Grama-Murchana system.
(A) Shadja Grama and Madhyama Grama are the two surviving practical gramas.
(B) Murchana refers to the sequential ascent and descent of seven notes.
(C) Gandhara Grama is widely used in contemporary Carnatic music.
(D) Each Grama theoretically produces seven murchanas.

**4.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The frequency ratio of the Shadja-Panchama samvada (consonance) is 3:2.
**Reason (R):** Acoustic principles state that perfect fifths provide the highest degree of consonance after the octave.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**5.** In Western music acoustics, which interval corresponds to the Indian Suddha Madhyama?
(A) Major Third
(B) Perfect Fifth
(C) Perfect Fourth
(D) Minor Sixth

**6.** Match the items in List I with the items in List II and select the correct option.
List I: (Tala Dasa Pranas)
P. Kala
Q. Marga
R. Kriya
S. Anga
List II: (Meaning)
1. Structural parts of a tala
2. Absolute time unit
3. Rhythmic path or style
4. Action of the hands
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**7.** Which of the following pairs of Hindustani and Carnatic ragas is correctly matched in terms of scale similarity?
(A) Malkauns - Mayamalavagowla
(B) Yaman - Shankarabharanam
(C) Bhairav - Kalyani
(D) Bhopali - Mohanam

**8.** Consider the following statements about the Mela-Janya system:
(A) I, II, and V
(B) I, II, and III
(C) II, III, and IV
(D) I, IV, and V

**9.** All of the following are Shadangas of the Tala system EXCEPT:
(A) Anudrutam
(B) Drutam
(C) Kakapadam

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**30.** A musician wants to tune a drone instrument to accompany a raga that omits the Panchama (Pa). Which tuning strategy is most appropriate?
(A) Tune the drone to Sa and Ga
(B) Tune the drone to Ni and Re
(C) Tune the drone to Sa and Pa regardless of the raga
(D) Tune the drone to Sa and Suddha Ma

**31.** Match the items in List I with the items in List II and select the correct option.
List I: (Tala Angas)
P. Anudrutam
Q. Drutam
R. Guru
S. Kakapadam
List II: (Akshara Kalas/Duration)
1. 8 aksharas
2. 2 aksharas
3. 1 akshara
4. 16 aksharas
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**32.** Which of the following is an incorrect pair of Raga and its characteristic phrase (Pakad/ Sanchara)?
(A) Yaman - Ni Re Ga Ma Pa (Standard sequence)
(B) Bhairavi - Sa Re Ga Ma Pa Dha Ni Sa (Suddha)
(C) Malkauns - Ga Ma Dha Ni Dha Ma (Basic phrase)
(D) Todi - Sa Re Ga Ma (Tivra) Pa (Core movement)

**33.** Consider the following statements about Shodasangas:
(A) II, III, and V
(B) I, II, and IV
(C) I, III, and IV
(D) I, II, and V

**34.** Which Western musical term most closely relates to the concept of 'Grama'?
(A) Scale or Mode
(B) Tonal Harmony
(C) Syncopation
(D) Counterpoint

**35.** Arrange the following evolution of Raga classification systems in chronological order:
I. Raga-Ragini System
II. Grama-Murchana System
III. Mela-Janya System
IV. That System
Choose the correct sequence from the options below:
(A) II, I, III, IV
(B) I, II, III, IV
(C) II, III, I, IV
(D) III, I, IV, II

**36.** Read the following statements and choose the correct option.
**Statement I:** In Hindustani music, the Bhatkhande notation system uses a dot below the note to indicate the Mandra Saptak (lower octave).
**Statement II:** In Carnatic music notation, a dot above the note indicates the Mandra Saptak.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**37.** Which of the following identifies a 'Bhashanga' raga?
(A) Mohanam in Carnatic music
(B) Hamsadhvani in Carnatic music
(C) Bhairavi in Carnatic music
(D) Hindolam in Carnatic music

**38.** A composer creating a highly melancholic orchestral piece using Indian scales is most likely to select which intervals?
(A) Chatusruti Rishabha and Chatusruti Dhaivata
(B) Suddha Rishabha and Suddha Dhaivata
(C) Antara Gandhara and Kakali Nishada
(D) Tivra Madhyama and Suddha Rishabha

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(C) Sympathetic resonance
(D) Sound wave refraction

**20.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani That)
P. Kalyan
Q. Bhairavi
R. Kafi
S. Asavari
List II: (Carnatic Equivalent)
1. Hanumatodi
2. Kharaharapriya
3. Natabhairavi
4. Mechakalyani
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-1, R-2, S-3

**21.** Which Carnatic tala consists of one Laghu, one Drutam, and one Anudrutam?
(A) Dhruva Tala
(B) Matya Tala
(C) Jhampa Tala
(D) Triputa Tala

**22.** In the context of orchestration, grouping instruments based on their timbral characteristics to achieve a blended sound relies heavily on which acoustic property?
(A) Amplitude modulation
(B) Harmonic overtone series
(C) Fundamental pitch extraction
(D) Doppler effect

**23.** Consider the following statements on Tirupugazh talas:
(A) I, II, and V
(B) II, III, and V
(C) I, IV, and V
(D) I, III, and IV

**24.** Read the following statements and choose the correct option.
**Statement I:** Suddha Svaras in ancient Indian music correspond exactly to the modern major scale (C major).
**Statement II:** The ancient Suddha scale of Bharata's Natya Shastra resembles the modern Kharaharapriya or Kafi That.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**25.** Which of the following represents an exception to the strict ascending-descending rule of Mela ragas?
(A) Sampurna ragas
(B) Krama ragas
(C) Vakra ragas
(D) Upanga ragas

**26.** The classification of ragas into Janaka and Janya first achieved a mathematically complete form in which text?
(A) Chaturdandi Prakashika
(B) The Natya Shastra text
(C) The Sangita Ratnakara
(D) Brihaddesi treatise

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**27.** Consider the following statements regarding the 35 Tala scheme:
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

**28.** Which characteristic defines an 'Upanga' janya raga?
(A) It takes notes foreign to its parent melakarta scale.
(B) It takes only the notes present in its parent melakarta.
(C) It must have exactly five notes in ascent and descent.
(D) It is characterized by zig-zag melodic phrasing cycles.

**29.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The raga system is unique to Indian music compared to Western classical music.
**Reason (R):** Ragas possess specific ascending and descending structures, prominent notes (vadi/samvadi), and characteristic melodic phrases, unlike a simple scale.
(A) Both A and R are true and R is the correct explanation of A.

(D) Laghu

**10.** Arrange the following musical treatises in their correct chronological order:
I. Natya Shastra
II. Sangita Ratnakara
III. Brihaddesi
IV. Chaturdandi Prakashika
Choose the correct sequence from the options below:
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, IV, II
(D) II, III, I, IV

**11.** Read the following statements and choose the correct option.
**Statement I:** The ancient Palai-Pan system of Tamil music is analogous to the Mela-Janya system of Carnatic music.
**Statement II:** The Silappadikaram provides extensive details about the Palai-Pan system.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**12.** A vocalist struggles to project higher frequencies effectively over an orchestra. Which aspect of voice culture requires primary attention?
(A) Development of complex cross-rhythmic patterns
(B) Laryngeal placement and resonance tuning
(C) Deep study and memorization of raga lakshanas
(D) Thorough mastery of the Katapayadi numbering scheme

**13.** Which of the following best describes 'Bhuta Sankhya' in Carnatic music theory?
(A) A traditional system of rhythmic improvisation
(B) A specific category of ancient veena instrument
(C) Numerical values based on elements of nature
(D) A type of microtonal ornament in melodic lines

**14.** Which statement accurately differentiates Marga and Desi talas?
(A) Desi talas are strictly restricted to Western orchestral forms.
(B) Marga talas utilize 35 variations, while Desi forms use only 7.
(C) Marga talas are solely instrumental, while Desi talas are vocal.
(D) Ancient codified talas versus regional folk-derived talas.

**15.** The concept of 22 Srutis distributed among Swaras in the Shadja Grama is represented by which sequence of sruti values for Sa, Ri, Ga, Ma, Pa, Dha, Ni?
(A) 4, 3, 2, 4, 4, 3, 2
(B) 4, 2, 3, 4, 4, 2, 3
(C) 3, 4, 2, 4, 3, 4, 2
(D) 2, 3, 4, 2, 3, 4, 2

**16.** In the 35 Tala scheme, the length of the Laghu is determined by:
(A) The tempo of the composition
(B) The Jati of the tala
(C) The number of drutams
(D) The melodic structure of the raga

**17.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In Staff Notation, the treble clef is also known as the G clef.
**Reason (R):** The spiral of the treble clef symbol encircles the line representing the note G4.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**18.** Consider the following statements regarding Jaati Lakshana in ancient music:
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**19.** In acoustic theory, the phenomenon where a vibrating string induces vibrations in another string of the same frequency is called:
(A) Diffuse sound reverberation
(B) Auditory melodic dissonance

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**39.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Voice culture in Indian classical music involves specific exercises called 'Kharaj-bharana'.
**Reason (R):** It aims to develop the resonance and tonal stability in the mandra saptak (lower octave).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**40.** In ancient Tamil music, the term 'Pan' refers to:
(A) A specific raga or melodic mode
(B) A traditional rhythmic instrument
(C) The relative tempo of a song
(D) A formal lyrical composition

**41.** Match the items in List I with the items in List II and select the correct option.
List I: (Western Notation Symbols)
P. Whole note
Q. Flat
R. Sharp
S. Rest
List II: (Meaning)
1. Lowers pitch by a semitone
2. Silence of a specific duration
3. 4 beats of duration in 4/4 time
4. Raises pitch by a semitone
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

**42.** Consider the following statements regarding the 22 Srutis:
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

**43.** Which pair correctly matches the Carnatic Janya classification based on the number of swaras?
(A) Shadava - 7 notes
(B) Sampurna - 6 notes
(C) Vakra - 4 notes
(D) Audava - 5 notes

**44.** Consider the following statements about modern orchestration:
(A) II, III, and IV
(B) I, III, and V
(C) I, II, and V
(D) III, IV, and V

**45.** All of the following are part of the Tala Dasa Pranas EXCEPT:
(A) Laya
(B) Yati
(C) Raga
(D) Graha

**46.** What is the cause of "beats" (a pulsing sound) when two strings are plucked simultaneously?
(A) The frequencies of the two strings are perfectly identical.
(B) The amplitudes of the two strings are significantly different.
(C) The strings are played in different vocal octaves.
(D) The frequencies of the two strings are slightly different.

**47.** Read the following statements and choose the correct option.
**Statement I:** The concept of Sruti has remained entirely unchanged mathematically from ancient to modern periods.
**Statement II:** Modern scholars often map Srutis to exact frequency ratios, differing slightly from ancient practical interpretations.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**48.** If the Melakarta number of a raga is 65 (Mechakalyani), which chakra does it belong to?
(A) Aditya (12th)
(B) Rudra (11th)
(C) Brahma (9th)
(D) Disi (10th)

**49.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Desi talas are more commonly

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for cultural preservation and for establishing distinct group identities.

**275.** (C) A multifaceted analytical framework
Exploring the interdisciplinary aspects of music and literature alongside philosophy requires the researcher to possess a multifaceted analytical framework. This complex approach allows for the synthesis of diverse academic disciplines. A broad analytical perspective is necessary to handle the various theoretical lenses required for such a comprehensive and deep academic musicological investigation.

**276.** (A) Principles derived from Psychology
A researcher investigating music therapy must fundamentally rely on principles derived from psychology to understand cognitive and emotional responses. Psychology provides the necessary scientific framework for evaluating how musical stimuli affect the human mind. This integration is essential for conducting credible research into the therapeutic benefits of music on humans within clinical settings.

**277.** (D) Alleviating mental distress
Integrating psychology into music research provides a scientific framework for evaluating how specific musical structures can alleviate mental distress. This approach allows researchers to measure the impact of music on psychological well-being. By using empirical tools, scholars can validate the effectiveness of music as a therapeutic intervention for patients suffering from various conditions.

**278.** (B) Psychological assessments
In a clinical case study regarding music therapy, the researcher must use psychological assessments to measure patient outcomes accurately. These tools provide empirical data that goes beyond anecdotal evidence. The rigorous application of these assessments ensures that the findings are scientifically sound and meet the standards of psychology while evaluating the musical intervention's overall success.

**279.** (C) Validating efficacy beyond anecdotes
Researchers can establish music therapy as a credible therapeutic avenue by validating its efficacy beyond anecdotal evidence. This requires merging the fields of music and psychology to use empirical research methods. By providing scientific proof of its benefits, scholars ensure that music therapy is recognized as a legitimate and valuable clinical practice in modern medicine.

**280.** (D) Encompassing dual standards
Pedagogical methodologies must adapt at the intersection of music therapy and psychology to encompass the standards of both disciplines. This adaptation is necessary for accurate assessment and the validation of therapeutic interventions. By meeting dual disciplinary requirements, researchers ensure that their studies are rigorous and respected in both the musicological and psychological fields.

**281.** (A) The fundamental properties of sound
In the domains of physics and mathematics, researchers scrutinize the fundamental properties of sound using quantitative lenses. This involves measuring acoustic phenomena and calculating musical intervals or rhythmic patterns. These disciplines provide a structured way to understand music as a highly ordered system governed by quantifiable physical laws that apply to all sound production.

**282.** (B) Acoustic phenomena
A researcher focusing on physics within the context of music primarily investigates acoustic phenomena, frequencies, and the mechanical properties of instruments. This quantitative approach allows for a precise understanding of how sound is produced and propagated. Such research treats music as a physical reality that can be measured and analyzed using specific scientific methods.

**283.** (B) Calculating intervals and constructions
Mathematics is applied in music research for the precise calculation of musical intervals, rhythmic patterns, and scale constructions. This application demonstrates that musical structures are based on mathematical relationships. By using mathematical tools, researchers can analyze the complex organizational systems that underlie the creation of musical compositions and rhythmic structures in various traditions.

**284.** (A) Propagation of musical sound
A case study examining the acoustic design of a concert hall demonstrates how the principles

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**59.** What happens to the fundamental frequency of a string if its length is halved, keeping tension constant?
(A) It decreases by half
(B) It triples
(C) It remains unchanged
(D) It doubles

**60.** Arrange the following ancient musical concepts in chronological order of their historical formalization:
I. Samavedic Chanting
II. Grama-Murchana System
III. Raga-Ragini Parivara
IV. 72 Melakarta Scheme
Choose the correct sequence from the options below:
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

**61.** Read the following statements and choose the correct option.
**Statement I:** The 'Tala Dasa Pranas' are ten vital elements of musical rhythm.
**Statement II:** 'Kala', one of the ten pranas, refers exclusively to the melodic aesthetic of a composition.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**62.** Which classification term refers to a raga derived from two different parent melas in its ascent and descent?
(A) Bhashanga
(B) Upanga
(C) Vakra
(D) Mishrama

**63.** Consider the following statements about orchestration (Vadya Vrinda):
(A) I, II, and IV
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and III

**64.** Match the items in List I with the items in List II and select the correct option.
List I: (Carnatic Raga)
P. Hamsadhvani
Q. Kambhoji
R. Sri
S. Begada
List II: (Janya Classification Type)
1. Audava-Audava
2. Bhashanga
3. Vakra
4. Sampurna (in practice with specific prayogas)
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**65.** If a musician applies 'Yati' in rhythmic phrasing, what are they manipulating?
(A) The relative performing speed of the entire composition
(B) The geometric pattern of rhythmic syllables or phrases
(C) The specific tonal pitch adjustment of the percussion
(D) The underlying lyrical content and poetic meaning

**66.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Palai system of ancient Tamil music uses the modal shift of tonic (Graha Bhedam).
**Reason (R):** By shifting the basic note (Kural) to other notes in the scale, new derivative scales (Palais) are formed.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**67.** Consider the following statements regarding the ancient Sruti distribution:
(A) I, II, and IV
(B) II, IV, and V
(C) I, II, and IV
(D) I, III, and IV

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(D) A is false but R is true.

**106.** Which of the following defines 'Apanyasa' in ancient Jaati Lakshana?
(A) A medial concluding note within a phrase
(B) The specific melodic starting note
(C) The most predominant musical note
(D) The final concluding note of the song

**107.** Match the items in List I with the items in List II and select the correct option.
List I: (Bhuta Sankhya Category)
P. Netra
Q. Veda
R. Ritu
S. Rishi
List II: (Number associated)
1. 2
2. 4
3. 6
4. 7
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-2, R-3, S-4

**108.** Consider the following statements regarding the 22 Srutis:
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**109.** Identify the correct pair defining a component of Tala Dasa Prana:
(A) Anga - The tempo of the composition
(B) Kala - The geometric pattern of rhythmic phrasing
(C) Kriya - Physical action used to reckon musical time
(D) Yati - The structural parts of a tala

**110.** Arrange the following rhythmic concepts from basic to most complex in traditional learning:
I. Suladi Sapta Talas
II. 35 Tala Scheme
III. Tala Dasa Pranas
IV. Tirupugazh Chandas Talas
Choose the correct sequence from the options below:
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, II, I, IV

**111.** Read the following statements and choose the correct option.
**Statement I:** The acoustic concept of resonance refers to the amplification of sound by sympathetic vibrations.
**Statement II:** A Tambura acts as a resonator to amplify only the fundamental pitch, suppressing all harmonics.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**112.** A Hindustani instrumentalist is demonstrating 'Suddha Svaras'. According to modern North Indian theory, this scale corresponds to which That?
(A) Kafi
(B) Bilawal
(C) Bhairavi
(D) Kalyan

**113.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Western Staff Notation system is considered absolute notation for pitch.
**Reason (R):** Each line and space on the staff corresponds to a specific fixed frequency (e.g., A = 440 Hz), unlike the relative pitch system of sargam.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**114.** Consider the following statements regarding the ancient Palai-Pan system:
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**115.** Match the items in List I with the items in List II and select the correct option.

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## STAY ONE STEP AHEAD.

(B) I, III, and IV
(C) II, IV, and V
(D) II, III, and IV

**79.** The term 'Shadangas' in Carnatic music theory refers to:
(A) Six fundamental tala angas used in ancient times
(B) Six distinct structural components of a melodic raga
(C) Six primary types of traditional stringed instruments
(D) Six fundamental modes used in modern voice culture

**80.** Identify the incorrect statement regarding the Palai system:
(A) It is found in ancient Tamil literature.
(B) The Palai system was imported from Western classical music in the 18th century.
(C) Vattapalai is a circular representation of the zodiac corresponding to 22 srutis.
(D) Sempalai is considered the fundamental scale.

**81.** Read the following statements and choose the correct option.
**Statement I:** The Mela-Janya system organizes parent scales based on their systematic ascending and descending structures.
**Statement II:** A Janya raga must mathematically possess all 7 notes of its parent Mela.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**82.** A singer is performing an intense composition in Raga Darbari. To maintain the solemn mood acoustics dictate emphasis on which octave?
(A) Mandra Saptak
(B) Ati Tara Saptak
(C) Tara Saptak
(D) Madhya Saptak

**83.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Katapayadi formula was an ingenious method for memorizing the 72 Melakartas.
**Reason (R):** It allowed musicians to deduce the serial number of a melakarta simply from the first two syllables of its name.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**84.** Match the items in List I with the items in List II and select the correct option.
List I: (Acoustic Terms)
P. Frequency
Q. Amplitude
R. Harmonics
S. Resonance
List II: (Musical Application)
1. Pitch of a swara
2. Loudness or volume
3. Timbre or tone color
4. Prolongation of sound via reflection
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-2, R-3, S-4

**85.** Consider the following statements regarding the Tala of Tirupugazh:
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

**86.** Which interval represents the highest dissonance in a musical scale?
(A) Perfect octave (2:1)
(B) Major third (5:4)
(C) Minor second (16:15)
(D) Perfect fifth (3:2)

**87.** An exception to the general rule that Ragas must have at least five notes is found in some rare classifications containing only four notes. What are these called?
(A) Audava scales
(B) Sampurna types
(C) Shadava scales
(D) Svarantara

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**88.** Consider the following statements about Voice Culture in modern times:
(A) I, III, and IV
(B) II, III, and V
(C) I, II, and IV
(D) III, IV, and V

**89.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Shodasangas are widely used in contemporary classical music concerts.
**Reason (R):** They provide intricate timekeeping structures that simplify modern complex pallavis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**90.** Arrange the following components of Tala Dasa Prana from the smallest to largest unit of time (Kala):
I. Kshana
II. Lava
III. Kashta
IV. Nimisha
Choose the correct sequence from the options below:
(A) I, II, III, IV
(B) II, I, III, IV
(C) III, I, II, IV
(D) IV, III, II, I

**91.** Match the items in List I with the items in List II and select the correct option.
List I: (Notation Systems)
P. Staff Notation
Q. Bhatkhande Notation
R. Paluskar Notation
S. Carnatic Script Notation
List II: (Characteristic)
1. Uses 5 horizontal lines
2. Uses dots below for mandra saptak
3. Complex symbols for duration, distinct from Bhatkhande
4. S R G M P D N written linearly with dots above for tara sthayi
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**92.** Which Carnatic scale corresponds to the Western Major scale (Ionian mode)?
(A) Mayamalavagowla
(B) Shankarabharanam
(C) Kharaharapriya
(D) Hanumatodi

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**93.** Read the following statements and choose the correct option.
**Statement I:** The Bhuta Sankhya system is often utilized in the nomenclature of Chakras in the Melakarta scheme.
**Statement II:** The 'Agni' chakra represents the number 5.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**94.** A composer wants to write a melody using a Grama that emphasizes the minor intervals and produces a somber effect. Historically, which grama is associated with this?
(A) Shadja Grama
(B) Gandhara Grama
(C) Panchama Grama
(D) Madhyama Grama

**95.** Consider the following statements about the 72 Melakarta scheme:
(A) I, II, and IV
(B) I, II, III, and IV
(C) II, III, and IV
(D) I, III, and IV

**96.** Identify the incorrect statement regarding Ragalakshanas of popular ragas:
(A) Raga Todi (Carnatic) features Suddha Rishabha and Suddha Dhaivata.
(B) Raga Kalyani utilizes Suddha Madhyama.
(C) Raga Hindolam avoids Rishabha and Panchama.
(D) Raga Mohanam is an Audava-Audava raga.

**97.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.

**Assertion (A):** Orchestration in traditional Carnatic music was historically minimal.
**Reason (R):** Carnatic music prioritizes melodic complexity and microtonal nuances (gamakas) over harmonic progression.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**98.** Which of the following is an essential acoustic requirement for a concert hall meant for Indian classical music?
(A) Clarity and definition to hear intricate gamakas
(B) Extreme reverberation times of over three full seconds
(C) High absorption to eliminate all resonant overtone nodes
(D) Total soundproofing and the removal of all stage monitors

**99.** Consider the following statements regarding the 35 Talas:
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

**100.** Match the items in List I with the items in List II and select the correct option.
List I: (Sruti distribution among Swaras in Sa-Grama)
P. Shadja
Q. Rishabha
R. Gandhara
S. Panchama
List II: (Number of Srutis)
1. 4 Srutis
2. 3 Srutis
3. 2 Srutis
4. 4 Srutis
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-2, R-3, S-4

**101.** The basic building block of rhythmic cycles in ancient Dasa Pranas representing the 'inner flow' or tempo is called:
(A) Yati
(B) Jati
(C) Laya
(D) Prastara

**102.** Read the following statements and choose the correct option.
**Statement I:** The concept of Raga evolved organically from the ancient Jaatis.
**Statement II:** Matanga's Brihaddesi is the first text to extensively use the word 'Raga' in a musical context.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**103.** If a student is transcribing a complex Hindustani bandish containing meend (glissando), which notation system is notoriously limited in representing this accurately without additional symbols?
(A) Bhatkhande Notation
(B) Paluskar Notation
(C) Carnatic Graphic Notation
(D) Western Staff Notation

**104.** Consider the following statements about Grama-Murchana:
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**105.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In the Mela-Janya system, Vakra ragas are those with a non-linear or zig-zag ascent/descent.
**Reason (R):** This non-linear motion helps to distinguish the raga aesthetically from its parent scale and other janyas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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4. Gradually getting softer
(A) P-2, Q-1, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

**142.** A sound engineer in an auditorium adjusts acoustic panels to reduce sound lingering too long. Which acoustic property is being managed?
(A) Pitch
(B) Timbre
(C) Harmonic distortion
(D) Reverberation time

**143.** Identify the incorrect statement about the Dasa Pranas:
(A) 'Anagata Graha' is when the tala starts after the music.
(B) 'Graha' denotes the starting point of music relative to the tala.
(C) 'Sama Graha' is when music and tala start simultaneously.
(D) 'Kala' represents fractional divisions of an akshara.

**144.** Consider the following statements about Gramas:
(A) I, III, IV, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and IV

**145.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Voice culture exercises prioritize the alignment of the vocal tract.
**Reason (R):** An aligned vocal tract minimizes acoustic resistance and maximizes resonance, reducing vocal strain.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**146.** In the context of ancient Sruti, what is 'Chatuh-Sarana'?
(A) An experiment using two veenas to demonstrate srutis
(B) A complex rhythmic composition for solo performances
(C) A specific category of ancient melodic vocal ornament
(D) The formal four-fold classification of primary ragas

**147.** Read the following statements and choose the correct option.
**Statement I:** Marga talas were standardized strict rhythmic frameworks found in ancient texts.
**Statement II:** Desi talas were fluid, region-specific rhythmic structures that evolved later.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**148.** Match the items in List I with the items in List II and select the correct option.
List I: (Ragalakshana concept)
P. Vadi
Q. Samvadi
R. Anuvadi
S. Vivadi
List II: (Definition)
1. The most prominent note (King)
2. The consonant note (Minister)
3. The assonant note (Follower)
4. The dissonant note (Enemy)
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**149.** Consider the following statements on modern Ragalakshanas:
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

**150.** Arrange the following rhythmic components of the Carnatic 35 Tala scheme from fewest to most Aksharas (assuming Chatusra Jati where applicable):
I. Anudrutam
II. Drutam
III. Chatusra Laghu
IV. Khanda Laghu

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List I: (Raga Types)
P. Janaka Raga
Q. Janya Raga
R. Upanga Raga
S. Bhashanga Raga
List II: (Definition)
1. Parent scale with 7 regular notes
2. Derived scale
3. Derived scale with no foreign notes
4. Derived scale using accidental/foreign notes
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**116.** Which acoustic principle explains why a flute sounds different from a violin playing the same pitch?
(A) Variable wavelength modulation
(B) Fundamental Doppler shift
(C) Acoustic phase cancellation
(D) Harmonic overtone spectrum

**117.** Identify the incorrect statement about Janya Raga classification:
(A) A raga can have five notes in ascent and seven notes in descent.
(B) Vakra ragas utilize non-sequential melodic note progressions.
(C) Every raga must begin with Sa and conclude strictly with Ni.
(D) Bhashanga ragas incorporate anya-svaras or foreign musical notes.

**118.** Consider the following statements regarding Orchestration in Indian music:
(A) II, III, and V
(B) I, III, and IV
(C) I, II, and IV
(D) III, IV, and V

**119.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Modern Carnatic concerts predominantly feature compositions set to the Suladi Sapta Talas rather than the 108 ancient talas.
**Reason (R):** The Suladi Sapta Talas, combined with the 5 Jatis, provide a comprehensive and practical rhythmic framework of 35 talas suitable for all compositional forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**120.** Which of the following specifies the 'Prastara' in Tala Dasa Pranas?
(A) Splitting a time unit into component permutations
(B) The relative musical tempo or pace of performance
(C) The concluding beat of a given rhythmic cycle
(D) The physical hand gesture used for counting

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**121.** Match the items in List I with the items in List II and select the correct option.
List I: (Ancient Texts)
P. Natya Shastra
Q. Brihaddesi
R. Sangita Ratnakara
S. Chaturdandi Prakashika
List II: (Author)
1. Bharata
2. Matanga
3. Sarangadeva
4. Venkatamakhin
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-1, R-2, S-3

**122.** Read the following statements and choose the correct option.
**Statement I:** Suddha Svaras in the ancient period (Bharata) were equivalent to the modern Kharaharapriya scale.
**Statement II:** Suddha Svaras in the modern Carnatic period are equivalent to the Kanakangi scale.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**123.** A vocalist wants to develop agility and speed for singing fast taans/brighas. Which aspect of Voice Culture is most critical?

(A) Increasing absolute lung capacity to hold breath for 5 minutes
(B) Singing continuously in the falsetto register
(C) Modifying vowels to sound like consonants
(D) Diaphragmatic breathing and precise laryngeal control

**124.** Consider the following statements about Hindustani Ragas:
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

**125.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Katapayadi system acts as a mnemonic device.
**Reason (R):** It translates the alphabetical letters of a Raga's name into a numerical sequence representing its frequency in Hertz.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**126.** Which structural component is notably absent in the modern Dhrupad tala 'Chautal'?
(A) Vibhag (measure)
(B) Khali (empty beat)
(C) Tali (clapped beat)
(D) Anudrutam

**127.** Match the items in List I with the items in List II and select the correct option.
List I: (Voice Registers)
P. Chest voice
Q. Head voice
R. Falsetto
S. Vocal fry
List II: (Acoustic characteristic)
1. Thick vocal fold mass, resonant in lower frequencies
2. Thinner vocal folds, resonant in higher frequencies
3. Edges of vocal folds vibrating, artificial high register
4. Lowest pitch register, irregular popping sound
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**128.** Consider the following statements about ancient Jaati lakshanas:
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**129.** Identify the incorrect pair regarding Western Musical Notation:
(A) C Clef - Alto and Tenor Clef
(B) D Clef - Percussion Clef
(C) F Clef - Bass Clef
(D) G Clef - Treble Clef

**130.** Read the following statements and choose the correct option.
**Statement I:** The concept of Sruti is defined physically as a distinct, audible interval.
**Statement II:** Modern psychoacoustics suggests the perception of Sruti is absolute and independent of melodic context.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**131.** In the Carnatic 35 Tala scheme, what is the structure of Chatusra Jati Eka Tala?
(A) One laghu of 4 beats and one drutam
(B) One drutam and one anudrutam
(C) One laghu of 4 beats
(D) Four laghus of 1 beat each

**132.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The distribution of 22 srutis implies an inherently unequal temperament in Indian classical music.
**Reason (R):** Unlike Western equal temperament, Indian swaras maintain natural acoustic ratios, leading to intervals of varying cent values.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**133.** Consider the following statements about Tirupugazh:
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

**134.** Match the items in List I with the items in List II and select the correct option.
List I: (Mela Chakras)
P. Indu
Q. Rishi
R. Vasu
S. Aditya
List II: (Number)
1. 1st
2. 7th
3. 8th
4. 12th
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**135.** The 'Pramana Sruti' represents the microtonal difference between which two configurations?
(A) Sa and Ri notes in the Sa-Grama scale system
(B) Ga and Ma notes in the Ma-Grama scale system
(C) Dha and Ni notes in the Ga-Grama scale system
(D) Pa of Sa-Grama versus the Pa of Ma-Grama

**136.** Which of the following defines 'Laya' in Tala Dasa Prana?
(A) The tempo or spacing between successive beats
(B) The physical gesture of the hand
(C) The starting point of the song relative to the tala
(D) The rhythmic syllable

**137.** Read the following statements and choose the correct option.
**Statement I:** The Shodasangas consist of 16 varieties of rhythmic limbs used in ancient talas.
**Statement II:** Drutam and Anudrutam are entirely absent from the Shodasangas.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**138.** If applying the Katapayadi scheme to the Raga "Natabhairavi", what is its Melakarta number? (Na = 0, Ta = 2)
(A) 20
(B) 02
(C) 10
(D) 72

**139.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Modern notation systems struggle to completely capture the essence of Indian classical music.
**Reason (R):** Continuous microtonal glides (Gamakas/Meend) are fundamental to the aesthetic of ragas, yet they evade precise discrete notation.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**140.** Consider the following statements regarding the Hindustani That system:
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

**141.** Match the items in List I with the items in List II and select the correct option.
List I: (Western Dynamic Markings)
P. Piano (p)
Q. Forte (f)
R. Crescendo
S. Diminuendo
List II: (Meaning)
1. Soft
2. Loud
3. Gradually getting louder

**68.** Which acoustic term describes the color or unique quality of a sound that distinguishes one voice or instrument from another?
(A) Pitch
(B) Amplitude
(C) Duration
(D) Timbre

**69.** Identify the correct pair of Carnatic Svara and its 72 Mela nomenclature designation:
(A) Chatusruti Rishabha - Ru
(B) Suddha Gandhara - Gi
(C) Suddha Rishabha - Ra
(D) Sadharana Gandhara - Ga

**70.** Read the following statements and choose the correct option.
**Statement I:** The concept of Murchana in ancient music is functionally similar to modern-day scales.
**Statement II:** A single Grama could only ever yield one Murchana.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**71.** When creating a choir arrangement, placing sopranos and tenors in highly resonant frequency ranges relies on the knowledge of:
(A) The Katapayadi numerical formula
(B) Ten vital tala prana elements
(C) The standard 35 Tala scheme
(D) Formants and vocal acoustics

**72.** Consider the following statements regarding Voice Culture:
(A) I, II, and IV
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and III

**73.** Which of the following Ragalakshanas specifically identifies the starting note of a composition?
(A) Nyasa
(B) Amsa
(C) Graha
(D) Tara

**74.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani Ragas)
P. Bhairav
Q. Yaman
R. Malkauns
S. Bhimpalasi
List II: (Time of Singing)
1. Early Morning
2. Early Evening
3. Late Night
4. Late Afternoon
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**75.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In Western Staff Notation, a dot placed after a note increases its duration by half of its original value.
**Reason (R):** This allows composers to notate rhythms in triple meter easily.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**76.** In the 35 Tala scheme, if a composition is set to Khanda Jati Triputa Tala, how many total aksharas are in one cycle (avartana)?
(A) 7
(B) 9
(C) 11
(D) 13

**77.** Which ancient text provides an extensive description of the 10 characteristics (Dasa Lakshana) of Jaatis?
(A) Silappadikaram
(B) Dattilam
(C) Natya Shastra
(D) Chaturdandi Prakashika

**78.** Consider the following statements about modern Sruti distribution:
(A) I, II, and V

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Choose the correct sequence from the options below:
(A) I, II, III, IV
(B) II, I, III, IV
(C) III, II, I, IV
(D) IV, III, II, I

**151.** Which of the following is not one of the ancient Jaati Lakshanas?
(A) Graha
(B) Amsa
(C) Nyasa
(D) Mela

**152.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In acoustics, the harmonic series determines the timbre of an instrument.
**Reason (R):** The relative strengths and weaknesses of overtones above the fundamental frequency give instruments their characteristic sound profile.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**153.** A musician needs to determine the Melakarta number of "Harikambhoji". Using Katapayadi (Ha = 8, Ra = 2), what is the number?
(A) 82
(B) 10
(C) 28
(D) 16

**154.** Consider the following statements regarding Staff Notation:
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

**155.** Match the items in List I with the items in List II and select the correct option.
List I: (Tala)
P. Dhruva
Q. Matya
R. Rupaka
S. Jhampa
List II: (Structure)
1. Laghu, Drutam, Laghu, Laghu
2. Laghu, Drutam, Laghu
3. Drutam, Laghu
4. Laghu, Anudrutam, Drutam
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**156.** Read the following statements and choose the correct option.
**Statement I:** The ancient Palai-Pan system maps perfectly to the modern 72 Melakarta system without any conceptual differences.
**Statement II:** The Palai system used a circular scale model (Vattapalai) based on 22 srutis.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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**157.** In the context of Orchestration, what is the role of the 'conductor'?
(A) To strictly maintain a steady pulse using a metronome
(B) To perform improvised melodic solos above the orchestra
(C) To interpret scores, balance dynamics, and ensure timing
(D) To tune all orchestral instruments before the performance

**158.** Identify the incorrect statement regarding the Hindustani Time Theory of Ragas:
(A) Ragas with Re and Dha Suddha are generally sung in the evening or night.
(B) Ragas with Ga and Ni Komal are generally sung in the afternoon or late night.
(C) Ragas with Re and Dha Komal are generally dawn/dusk ragas.
(D) Time theory is rigidly followed in Carnatic music.

**159.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Janya raga classification system accommodates ragas with zig-zag scales known as Vakra ragas.

**213.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani Talas)
P. Dadra
Q. Keherwa
R. Roopak
S. Teental
List II: (Number of Matras)
1. 6
2. 8
3. 7
4. 16
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-1, R-2, S-3

**214.** Consider the following statements on Carnatic Tala Notation:
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

**215.** Identify the incorrect pair regarding musical scales:
(A) Minor Scale - Aeolian Mode
(B) Mayamalavagowla - Double Harmonic Scale
(C) Major Scale - Ionian Mode
(D) Harmonic Minor - Mixolydian Mode

**216.** In acoustic theory, which harmonic overtone is mathematically represented by the ratio 3:1 relative to the fundamental?
(A) Standard Perfect Octave
(B) Twelfth (Perfect Fifth + Octave)
(C) Standard Major Third
(D) Standard Minor Seventh

**217.** Read the following statements and choose the correct option.
**Statement I:** The Shodasangas are an expansion of the Shadangas used to measure highly complex rhythmic durations.
**Statement II:** They are heavily utilized in setting the rhythm for Pallavi singing in modern concerts.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**218.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Mela system categorized scales mathematically long before Western music formalized the cycle of fifths for all keys.
**Reason (R):** Venkatamakhin's Chaturdandi Prakashika calculated 72 complete permutations of the 12 semitones, creating a definitive framework for all potential ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**219.** Match the items in List I with the items in List II and select the correct option.
List I: (Desi Talas)
P. Origin
Q. Structure
R. Adaptability
S. Treatises
List II: (General Feature)
1. Regional folk practices
2. Fluid and varied based on region
3. Highly adaptable to contemporary forms
4. Codified later in texts like Sangita Ratnakara
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**220.** Consider the following statements regarding Voice Culture techniques:
(A) II, III, and IV
(B) I, II, and IV
(C) I, III, and IV
(D) I, II, and III

**221.** Which musical text is renowned for mapping the 22 srutis mathematically using the lengths of a vibrating string on the Veena?
(A) The Natya Shastra text
(B) The Silappadikaram text
(C) Sangita Parijata (Ahobala)
(D) The Dattilam treatise

**222.** Read the following statements and choose the correct option.

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2. Minor Second
3. Major Third
4. Perfect Fourth

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**169.** Identify the incorrect statement regarding Bhuta Sankhya:
(A) It represents numbers using objects or concepts from nature and mythology.
(B) 'Netra' signifies the number 2.
(C) It is primarily used to determine the rhythmic duration of a tala.
(D) 'Agni' signifies the number 3.

**170.** Consider the following statements on acoustic interference:
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

**171.** Read the following statements and choose the correct option.
**Statement I:** Orchestration in Indian music demands translating continuous gamakas into harmonized discrete notes.
**Statement II:** This translation often strips the melody of its microtonal Indian identity if not done carefully.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**172.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Jati of a tala in the 35 Tala scheme only affects the duration of the Laghu.
**Reason (R):** Drutam and Anudrutam have fixed durations of 2 and 1 aksharas, respectively.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**173.** Which of the following defines 'Tara' in ancient Jaati Lakshana?
(A) The lowest pitch a melody can reach
(B) The concluding note
(C) The highest pitch a melody can reach
(D) The rhythm of the composition

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**174.** Consider the following statements about the development of Raga:
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

**175.** Match the items in List I with the items in List II and select the correct option.
List I: (Tala Angas)
P. Anudrutam
Q. Drutam
R. Laghu
S. Guru
List II: (Symbols in Carnatic Notation)
1. U
2. O
3. I
4. 8
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**176.** What is the fundamental difference between an Audava raga and a Shadava raga?
(A) Audava has 6 notes, Shadava has 5 notes
(B) Audava has 5 notes, Shadava has 6 notes
(C) Audava implies a straight scale, Shadava implies a zig-zag scale
(D) Audava is ancient, Shadava is modern

**177.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The ancient Palai system is a precursor to the modern Melakarta system.
**Reason (R):** Both systems classify scales mathematically based on the permutation of notes within an octave.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**230.** Consider the following statements about modern Janya raga classification:
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**231.** Which acoustic phenomenon allows the audience to hear the music even after the instrument has stopped playing momentarily?
(A) Refraction
(B) Diffraction
(C) Doppler effect
(D) Reverberation

**232.** Read the following statements and choose the correct option.
**Statement I:** The 'Jaati' system in ancient Indian music was a complete melodic framework pre-dating the concept of Ragas.
**Statement II:** Jaatis possessed 10 specific lakshanas (characteristics) to define their musical boundaries.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**233.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** In Orchestration, brass instruments are often placed at the back of the ensemble.
**Reason (R):** Their acoustic output (amplitude) is significantly higher than strings and woodwinds, and placing them at the back ensures a balanced sound reaches the audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**234.** Match the items in List I with the items in List II and select the correct option.
List I: (Grama)
P. Shadja Grama
Q. Madhyama Grama
R. Gandhara Grama
S. Pramana Sruti
List II: (Associated Sruti distribution for its key note)
1. Panchama has 4 srutis
2. Panchama has 3 srutis
3. Obsolete/Heavenly scale
4. 1 sruti difference
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**235.** Consider the following statements regarding the 35 Tala Scheme:
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, III, and IV

**236.** Identify the incorrect statement regarding Katapayadi rules:
(A) Consonants alone dictate numbers, vowels are ignored.
(B) The Katapayadi system uses Roman numerals.
(C) When a conjunct consonant is used, the last consonant in the cluster denotes the number.
(D) The numbers extracted from the first two syllables are reversed to get the Mela number.

**237.** Read the following statements and choose the correct option.
**Statement I:** Desi talas were regional rhythmic cycles that prioritized practicality over textual rigidity.
**Statement II:** The 108 talas detailed in ancient texts are entirely classified as Desi talas.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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4. Highly complex, asymmetrical phrasing
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**187.** Identify the incorrect statement regarding the Shodasangas:
(A) They comprise sixteen distinct and standardized rhythmic limbs.
(B) Kakapadam is the longest anga, possessing sixteen total aksharas.
(C) Drutam viramam possesses a specific duration of three aksharas.
(D) They form the primary framework for modern film music rhythms.

**188.** Consider the following statements regarding Voice Registers:
(A) II, III, and IV
(B) I, II, and IV
(C) I, III, and IV
(D) I, II, and III

**189.** Read the following statements and choose the correct option.
**Statement I:** In Staff Notation, dynamic markings like 'p' and 'f' indicate tempo.
**Statement II:** In Staff Notation, tempo is usually indicated by Italian terms like 'Allegro' or bpm markings.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**190.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The 72 Melakarta system is mathematically exhaustive for septatonic scales using the 12 semitones.
**Reason (R):** It systematically permutes the available variants of Ri, Ga, Ma, Dha, and Ni while keeping Sa and Pa constant.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**191.** A Hindustani composition is sung in Teental. The 'Sam' (first beat) is indicated by:
(A) A clap (Tali)
(B) An empty wave (Khali)
(C) A pause
(D) A vocal shout

**192.** Match the items in List I with the items in List II and select the correct option.
List I: (Carnatic Raga)
P. Hindolam
Q. Mayamalavagowla
R. Kalyani
S. Kharaharapriya
List II: (Hindustani Equivalent)
1. Malkauns
2. Bhairav
3. Yaman
4. Kafi
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**193.** Consider the following statements about modern Raga classification:
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

**194.** Identify the incorrect statement about acoustics in music:
(A) Sound travels faster in a vacuum than in air.
(B) Pitch is primarily determined by frequency.
(C) Loudness is primarily determined by amplitude.
(D) Timbre is determined by the harmonic spectrum.

**195.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Ancient musicians distributed the 22 srutis unevenly among the 7 swaras (4,3,2,4,4,3,2).
**Reason (R):** This distribution perfectly aligns the swaras to form pure acoustic consonances like perfect fifths and fourths.
(A) Both A and R are true and R is the correct explanation of A.

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(C) A is true but R is false.
(D) A is false but R is true.

**178.** A musicologist researching microtones in the ancient period focuses on the text 'Natya Shastra'. Which core concept will they study primarily?
(A) 22 Srutis and Chatuh-Sarana
(B) 72 Melakartas
(C) 35 Talas
(D) Harmony and Counterpoint

**179.** Consider the following statements regarding the Hindustani Raga Yaman:
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

**180.** Match the items in List I with the items in List II and select the correct option.
List I: (Acoustic Term)
P. Wavelength
Q. Fundamental Frequency
R. Overtone
S. Decibel
List II: (Definition)
1. The distance between repeating units of a wave
2. The lowest frequency of a periodic waveform
3. A resonant frequency higher than the fundamental
4. A unit used to measure the intensity of a sound
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**181.** Read the following statements and choose the correct option.
**Statement I:** The Dasa Pranas include concepts of Laya, Yati, and Gati.
**Statement II:** 'Gati' dictates the inner subdivisions of a single beat (akshara).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**182.** Which of the following Ragalakshanas corresponds to the modern concept of an accidental or foreign note in a raga?
(A) Vakra
(B) Bhashanga
(C) Varja
(D) Krama

**183.** Consider the following statements about Grama ragas:
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

**184.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Singing continuously in a very dry acoustic environment can lead to vocal fatigue.
**Reason (R):** The lack of reverberation forces the singer to push their voice harder to hear themselves and fill the space.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**185.** If you change a raga's fundamental tonic (Sa) to its Madhyama (Ma) without altering the pitch frequencies, you are performing:
(A) Traditional gamaka manipulation
(B) Standard rhythmic prastara
(C) Graha Bhedam (modal shift)
(D) Complex rhythmic tala variation

**186.** Match the items in List I with the items in List II and select the correct option.
List I: (Tirupugazh Tala Characteristics)
P. Chandas
Q. Angas used
R. Composer
S. Rhythm structure
List II: (Associated Feature)
1. Poetic meter dictating rhythm
2. Unconventional combinations like Laghu + Anudrutam + Anudrutam
3. Arunagirinathar

pitched and unpitched instruments.

**205.** Read the following statements and choose the correct option.
**Statement I:** The 22 Srutis were traditionally demonstrated using the Chatuh-Sarana experiment on a Veena.
**Statement II:** The experiment involved tuning one Veena constantly while altering the tension of strings on a second Veena to show microtonal shifts.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**206.** In the 35 Tala system, if a composition is in Khanda Jati Jhampa Tala, the total number of aksharas per avartana is:
(A) 5 (Laghu) + 2 (Drutam) = 7
(B) 4 (Laghu) + 1 (Anudrutam) + 2 (Drutam) = 7
(C) 5 (Laghu) + 5 (Laghu) = 10
(D) 5 (Laghu) + 1 (Anudrutam) + 2 (Drutam) = 8

**207.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Janya ragas are infinite in possibility.
**Reason (R):** Through combinations of varja, vakra, and bhashanga principles, an innumerable variety of scales can be derived from the 72 melas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**208.** Match the items in List I with the items in List II and select the correct option.
List I: (Orchestral Instrument Families)
P. Strings (Violin)
Q. Woodwinds (Flute)
R. Brass (Trumpet)
S. Percussion (Timpani)
List II: (Acoustic Mechanism)
1. Bow friction on strings
2. Air jet splitting across a hole/reed
3. Lip buzzing into a mouthpiece
4. Striking a stretched membrane
(A) P-1, Q-2, R-3, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**209.** Consider the following statements about Suddha Svaras:
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

**210.** Which ancient text details the process of expanding the 14 Murchanas into 84 by applying the 6 modifications (Tanas)?
(A) Natya Shastra
(B) Brihaddesi
(C) Sangita Ratnakara
(D) Sangita Makaranda

**211.** Read the following statements and choose the correct option.
**Statement I:** The Katapayadi system applies to all ragas indiscriminately.
**Statement II:** The Katapayadi system applies specifically to the nomenclature of the 72 Melakarta ragas to denote their serial number.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is false but Statement II is true
(D) Statement I is true but Statement II is false

**212.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Developing a wide vocal range requires relaxing laryngeal tension.
**Reason (R):** Excessive tension constricts the vocal folds, hindering their ability to stretch and vibrate at higher frequencies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**Reason (R):** This allows for a vast multiplication of potential ragas beyond simple linear subsets of parent melas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**160.** Consider the following statements on Voice Culture acoustics:
(A) I, II, and III
(B) I, II, III, and IV
(C) II, III, and IV
(D) I, III, and IV

**161.** Which structural anga represents an 8-akshara duration in the Shodasangas?
(A) Laghu
(B) Guru
(C) Plutam
(D) Kakapadam

**162.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani Notation Symbols in Bhatkhande system)
P. Dash (-)
Q. Dot under note
R. Dot over note
S. Underline
List II: (Meaning)
1. Prolongation of the previous note
2. Mandra Saptak (Lower Octave)
3. Tara Saptak (Higher Octave)
4. Komal Svara (Flat note)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**163.** Read the following statements and choose the correct option.
**Statement I:** Suddha Svaras in modern Hindustani music correspond to the Bilawal That.
**Statement II:** Suddha Svaras in ancient Indian music (Natya Shastra) correspond to the Bilawal That.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**164.** In the 72 Melakarta scheme, the 6th Chakra is called:
(A) Veda
(B) Bana
(C) Rishi
(D) Ritu

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**165.** Consider the following statements about Marga Talas:
(A) II, III, and V
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and V

**166.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Carnatic music notation uses alphabetical symbols for solfa syllables (S, R, G, M, P, D, N) extensively.
**Reason (R):** This descriptive notation perfectly encapsulates gamakas without the need for oral tradition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**167.** A composition features the tala sequence: Laghu (4 beats), Drutam (2 beats), Drutam (2 beats). Which Tala is this?
(A) Chatusra Jati Rupaka rhythmic cycle
(B) Chatusra Jati Matya rhythmic cycle
(C) Chatusra Jati Dhruva rhythmic cycle
(D) Chatusra Jati Triputa (Adi) Tala

**168.** Match the items in List I with the items in List II and select the correct option.
List I: (Scale Degrees)
P. Shadja
Q. Suddha Rishabha
R. Antara Gandhara
S. Suddha Madhyama
List II: (Western Equivalent)
1. Tonic

**Statement I:** In Staff Notation, rests are symbols indicating musical silence of specific durations.
**Statement II:** A quarter rest has the same duration as a half note.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**223.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Raga classification in the ancient period did not use the Mela-Janya concept.
**Reason (R):** Ancient musicians classified melodies using Gramas, Murchanas, and Jaatis, which focused on scale shifts and specific note functions rather than rigid mathematical permutations of semitones.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**224.** Match the items in List I with the items in List II and select the correct option.
List I: (Raga Lakshana concept)
P. Alpatva
Q. Bahutva
R. Nyasa
S. Graha
List II: (Definition)
1. Sparing use of a note
2. Abundant use of a note
3. Concluding note
4. Starting note
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**225.** Consider the following statements about Acoustic properties:
(A) II, III, and IV
(B) I, II, and IV
(C) I, III, and IV
(D) I, II, and III

**226.** Identify the incorrect statement regarding the Tirupugazh talas:
(A) They are fundamentally based upon poetic lyrical meter.
(B) They frequently utilize asymmetrical groupings of beats.
(C) They require a high level of rhythmic performance skill.
(D) They were standardized into a 35-tala rhythmic scheme.

**227.** Read the following statements and choose the correct option.
**Statement I:** The Tala Dasa Prana 'Marga' refers to the rhythmic path or style, related to the density of syllables.
**Statement II:** 'Chitra Marga' involves the highest density of musical syllables per beat.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**228.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Bhuta Sankhya system is a mnemonic tool.
**Reason (R):** By memorizing words like 'Netra' (2) or 'Agni' (3), a musician can easily recall the sequence number of a Chakra in the Mela system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**229.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani Notation - Paluskar System)
P. Empty circle (O)
Q. Dash (-)
R. Plus (+)
S. Tali numbers (1, 2, 3...)
List II: (Symbol Meaning)
1. Khali (empty beat)
2. Prolongation of a note
3. Sam (first beat)
4. Clapped beats

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**196.** Which text systematically applied the Katapayadi scheme to the 72 Melakartas?
(A) The Sangita Ratnakara
(B) The Natya Shastra text
(C) Chaturdandi Prakashika
(D) Sangita Sampradaya Pradarshini

**197.** Match the items in List I with the items in List II and select the correct option.
List I: (Janya Raga Category)
P. Varja
Q. Vakra
R. Upanga
S. Bhashanga
List II: (Meaning)
1. Omits one or more notes
2. Has a zig-zag melodic progression
3. Uses only notes from the parent scale
4. Uses foreign notes not in the parent scale
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-1, R-2, S-3

**198.** Consider the following statements regarding Tala Dasa Prana:
(A) II, III, and IV
(B) I, II, and IV
(C) I, III, and IV
(D) I, II, and III

**199.** Read the following statements and choose the correct option.
**Statement I:** The Dattilam provides early references to the Grama-Murchana system.
**Statement II:** The Natya Shastra entirely omits any mention of Gramas and Srutis.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**200.** A flautist performing in a heavily carpeted room notices the sound is "dead". What acoustic modification would improve the resonance?
(A) Adding hard reflective surfaces
(B) Installing additional thick curtains
(C) Reducing the volume of the microphone
(D) Lowering the pitch of the instrument

**201.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Palai system in Tamil music utilizes the modal shift of tonic to derive scales.
**Reason (R):** By treating consecutive notes of a basic scale as the new fundamental tonic, different melodic structures (Palais) emerge.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**202.** Match the items in List I with the items in List II and select the correct option.
List I: (Types of Yati in Dasa Prana)
P. Sama
Q. Srotovaha
R. Gopuccha
S. Damaru
List II: (Visual Pattern)
1. Uniform pattern
2. Widening pattern (river-like)
3. Narrowing pattern (cow's tail)
4. Narrow in middle, wide at ends (hourglass)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

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**203.** Consider the following statements about Hindustani Raga classification:
(A) II, III, and V
(B) I, II, and IV
(C) III, IV, and V
(D) I, III, and IV

**204.** Identify the incorrect statement regarding Western Orchestration:
(A) The string section forms the core of the classical symphony orchestra.
(B) Brass instruments are completely avoided due to their harsh overtones.
(C) Woodwinds provide distinct solo timbres.
(D) The percussion section includes both

**238.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Proper voice culture emphasizes diaphragmatic breathing rather than clavicular (chest) breathing.
**Reason (R):** Diaphragmatic breathing provides consistent, controlled air pressure essential for sustaining long notes and executing fast brighas without strain.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**239.** Match the items in List I with the items in List II and select the correct option.
List I: (Carnatic Tala Angas)
P. Anudrutam
Q. Drutam
R. Chatusra Laghu
S. Tisra Laghu
List II: (Finger Counting Method)
1. Clap only
2. Clap and wave
3. Clap and 3 finger counts
4. Clap and 2 finger counts
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**240.** Consider the following statements about Musical Scales:
(A) I, II, and III
(B) I, II, III, and IV
(C) II, III, and IV
(D) I, III, and IV

**241.** Which of the following defines the 'Vakra' characteristic in a raga?
(A) The total absence of the melodic fifth note
(B) Non-linear sequencing of melodic scale notes
(C) The use of accidental notes outside the mela
(D) The primary emphasis on the lowest saptak range

**242.** Read the following statements and choose the correct option.
**Statement I:** The Tala Dasa Prana 'Anga' refers to the structural limbs of a tala.
**Statement II:** In modern Carnatic music, only 3 of the 6 Shadangas are commonly used (Anudrutam, Drutam, Laghu).
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**243.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** Orchestration in the Western tradition heavily relies on Staff Notation.
**Reason (R):** Staff notation graphically represents multiple simultaneous pitches and precise rhythmic subdivisions, essential for coordinating numerous independent instrumental parts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**244.** Match the items in List I with the items in List II and select the correct option.
List I: (Hindustani Ragas)
P. Todi (Hindustani)
Q. Bageshri
R. Bhopali
S. Ahir Bhairav
List II: (Carnatic Equivalent)
1. Shubhapantuvarali
2. Sriranjani
3. Mohanam
4. Chakravakam
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**245.** Consider the following statements about acoustics and stringed instruments:
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV

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(C) They transform murchanas directly into modern Ragas and modes
(D) They dissolve the structural identity of the parent scale model

**259.** In the context of the study, how is the "grama" conceptually defined?
(A) As the derivative scale of a murchana
(B) As the defining aesthetic rule of a jaati
(C) As the fundamental parent scale structure
(D) As the modern equivalent of an ancient Raga

**260.** Why is understanding ancient jaati lakshana considered crucial for researchers?
(A) Explaining rule-bound frameworks
(B) It proves that murchanas were entirely unregulated scales in history
(C) It demonstrates that the grama system was structurally flawed and weak
(D) It confirms that modern Ragas lack any historical lineage or roots

**Direction :** Please read the following source carefully.

*A systematic academic inquiry into the concept of Raga reveals a complex trajectory of classification from the ancient to the modern period. In a comparative case study of melodic frameworks, theorists track how the foundational concept of Raga transitioned from early structural definitions to contemporary taxonomic systems. The classification of Raga across different eras reflects shifting analytical paradigms, where ancient methods relied heavily on parent scales and performance-based groupings, while modern systems utilize highly structured, mathematical combinations of notes. Within this evolutionary spectrum, researchers heavily prioritize the study of Ragalakshana-s of popular ragas. Ragalakshana-s constitute the specific grammatical and aesthetic rules that dictate the behavior of a Raga, including its ascending and descending phrasing, predominant notes, and characteristic motifs. By strictly applying the parameters of Ragalakshana-s, musicologists can accurately differentiate popular ragas that might otherwise share similar note inventories. This ongoing classification from the ancient to the modern period highlights the enduring relevance of Ragalakshana-s as an indispensable tool for maintaining the purity and distinct emotional identity of popular ragas in applied musical theory.*

Based on the above source, attempt the following five questions.

**261.** How did ancient methods of classifying Ragas differ from modern systems?
(A) Ancient methods used mathematical combinations, while modern ones use parent scales
(B) Ancient methods utilized note inventories, while modern systems reject taxonomic classifications
(C) Ancient methods focused on aesthetics, while modern methods reject aesthetic rules entirely
(D) Using parent scales vs math

**262.** What exactly do Ragalakshana-s constitute according to the passage?
(A) The mathematical algorithms used solely in modern melodic classifications
(B) The grammatical and aesthetic rules dictating the behavior of a Raga
(C) The parent scales that generated early structural definitions of melodies
(D) The historical timelines spanning from the ancient to the modern period

**263.** What is a key practical application of Ragalakshana-s for musicologists?
(A) Eliminating the need for ascending and descending phrasing
(B) Converting performance-based groupings into ancient structural definitions
(C) Differentiating popular ragas that share similar note inventories
(D) Ensuring modern Ragas discard characteristic motifs entirely

**264.** Which elements are explicitly mentioned as being dictated by Ragalakshana-s?
(A) Historical dates, regional variations, and all primary textual sources
(B) Rhythmic cycles, syncopations, and all specific tempo changes
(C) Instrument types, acoustic frequencies, and orchestration methods
(D) Phrases, notes, and motifs

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(B) The acoustic measurement of microtones
(C) The exclusion of vikrita svaras from structural frameworks
(D) The elimination of structural similarities with Western scales

**252.** According to the passage, what is the definitive metric used for classifying Ragas and understanding acoustic foundations?
(A) The distribution of the 22 Srutis
(B) The exclusion of medieval theories
(C) The vocal range of the performers
(D) The modern rejection of Suddha svaras

**253.** How did medieval and modern theorists interact with the distribution of the 22 Srutis?
(A) They discarded the concept entirely in favor of contemporary Western scales
(B) They mandated the exclusive use of Suddha svaras within all melodic scales
(C) To align with performance practices
(D) They reverted strictly to the ancient acoustic measurement methods and units

**254.** What critical role do Suddha and vikrita svaras play in the context of the analyzed musical scales?
(A) They completely replace the traditional 22 Srutis
(B) They eliminate all known historical divergences
(C) They standardize distinct Western scale patterns
(D) Shaping melodic identities

**255.** The analysis of the distribution of 22 Srutis enables scholars to achieve which of the following?
(A) To ignore the shift in Sruti applications over historical time periods
(B) To disconnect Indian scales from ancient acoustic theoretical models
(C) Mapping scale similarities
(D) To prioritize medieval scales over modern scale framework structures

**Direction :** Please read the following source carefully.

*When reconstructing the ancient period's melodic frameworks, musicologists conduct a detailed study of grama, murchana, and jaati systems. In a specific academic case study analyzing ancient texts, the fundamental scale system, known as grama, is identified as the parent structure from which sequential derivative scales, or murchana, are generated. Scholars observe that by shifting the starting note within a grama, a new murchana emerges, laying the groundwork for more complex melodic entities. The culmination of this structural evolution is the jaati, which is considered the direct precursor to the modern Raga system. Researchers strictly focus on jaati lakshana, the defining characteristics and rules governing the rendition of a jaati during the ancient period. These lakshanas dictate the specific application of notes, including starting and ending tones, thereby establishing a distinct aesthetic and structural identity for each jaati. Through the detailed study of grama, murchana, and jaati, researchers can trace the precise theoretical lineage of melodic classification. Understanding ancient jaati lakshana is thus crucial for interpreting how foundational scale mechanisms transitioned into sophisticated, rule-bound melodic frameworks in ancient musical treatises.*

Based on the above source, attempt the following five questions.

**256.** Based on the passage, what generates a new murchana?
(A) Discarding the rules of jaati lakshana entirely
(B) Shifting the starting note within a parent grama
(C) Merging two different jaatis into one framework
(D) Establishing a new set of ending tones in a scale

**257.** What is identified as the direct precursor to the modern Raga system?
(A) Grama
(B) Murchana
(C) Lakshana
(D) Jaati

**258.** What specific function do jaati lakshanas serve in the ancient melodic framework?
(A) Governing note applications
(B) They eliminate the need for starting and ending tones within scales

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*classified melodies before the standardization of the modern Raga system. In this historical case study, the concept of Palai represents the fundamental parent scale, derived through a process of modal shift of tonic. By altering the fundamental starting pitch, ancient practitioners generated diverse subsidiary scales, which were systematically categorized as Pan. The classification within the Ancient-Palai-Pan system establishes a direct theoretical parallel to later parent-derivative taxonomic structures. Scholars observe that the specific emotional and environmental associations tied to each Pan served as early indicators of what would eventually evolve into modern melodic identities. Evaluating the Ancient-Palai-Pan system allows researchers to trace the indigenous roots of melodic organization and acoustic mathematics. This systematic categorization highlights an advanced theoretical understanding of interval relationships, proving that the ancient modal shift techniques utilized in generating a Pan from a Palai were critical precursors to subsequent sophisticated musical taxonomies.*

Based on the above source, attempt the following five questions.

**271.** Within the Ancient-Palai-Pan system, what process is used to derive a Palai?
(A) The application of strict rhythmic cycles
(B) The mathematical combination of numeric syllables
(C) The process of modal shift of tonic
(D) The elimination of environmental associations

**272.** How are the subsidiary scales categorized in this ancient framework?
(A) As Palai
(B) As Pan
(C) As Raga
(D) As Mela

**273.** What theoretical parallel is established by the Ancient-Palai-Pan classification?
(A) A parallel to modern rhythmic notation structures and techniques
(B) A parallel to the orchestration of Western symphonies and operas
(C) A parallel to strict vocal resonance training and developments
(D) Parallel to parent-derivative structures

**274.** What early indicators evolved into modern melodic identities according to the source?
(A) Emotional and environmental associations
(B) The physical measurements of ancient instruments and tools
(C) The visual notations plotted on a vertical axis of scales
(D) The rejection of starting pitches in ancient texts and records

**275.** The generation of a Pan from a Palai demonstrates an advanced theoretical understanding of which of the following?
(A) Alphanumeric ciphers
(B) Rhythmic syncopation
(C) Interval relationships
(D) Staff notation methodologies

**Direction :** Please read the following source carefully.

*When examining the rhythmic architecture of applied music theory, scholars focus intently on the structural principles of the Suladi sapta Tala-s. A detailed academic case study of rhythm reveals that these seven foundational talas serve as the central pillars for complex timekeeping systems. The theoretical expansion of the Suladi sapta Tala-s directly generates the comprehensive Scheme of 35 Talas. Researchers observe that this scheme is achieved by applying five distinct variations of rhythmic units (jatis) to the foundational seven talas. The systematic multiplication ensures that every possible rhythmic permutation within this framework is mathematically accounted for and classified. By analyzing the Scheme of 35 Talas, musicologists can evaluate the precise execution of rhythmic cycles and their proportional divisions. The rigid adherence to the mathematical progression from the Suladi sapta Tala-s into the wider scheme of 35 Talas demonstrates an advanced computational approach to musical time. This structured categorization not only dictates rhythmic composition but also provides a universal metric for performers and theorists to measure, divide, and execute intricate rhythmic patterns with absolute precision in applied musical theory.*

Based on the above source, attempt the following five questions.

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**265.** The ongoing classification of Ragas highlights the enduring relevance of Ragalakshana-s for what primary purpose?
(A) Preserving raga purity
(B) Developing contemporary, unregulated musical forms and patterns
(C) Replacing mathematical combinations with performance-based groupings
(D) Invalidating the ancient parent scale taxonomy and definitions

**Direction :** Please read the following source carefully.

*In evaluating the structural organization of Karnatak music, researchers undertake a rigorous case analysis of the Mela - Janya system and its accompanying Janya-Raga classification. This comprehensive framework categorizes parent scales, or Melas, and their derivative scales, known as Janya ragas. To mathematically deduce the precise serial number and corresponding note structure of a Mela, theorists rely on the Katapayadi and Bhuta sankhya systems. The Katapayadi formula functions as a highly systematic alphanumeric cipher, where specific syllables in a Mela's name correspond to numerical values, enabling scholars to instantly identify its exact position within the grand scheme. Concurrently, the Bhuta sankhya system utilizes traditional elemental and conceptual groupings to denote numerical categories, further aiding in the classification process. When applied to Janya-Raga classification, these computational models provide a flawless methodology for organizing derivative scales under their respective parent Melas. The integration of Katapayadi and Bhuta sankhya within the Mela - Janya system showcases a unique synthesis of linguistics, mathematics, and musical acoustics, ensuring a rigorously structured approach to cataloging the vast repertoire of melodic permutations in applied theory.*

Based on the above source, attempt the following five questions.

**266.** In the Mela - Janya system, what do the terms "Mela" and "Janya" represent respectively?
(A) Rhythmic cycles and melodic motifs
(B) Parent scales and derivative scales
(C) Derivative scales and numeric values
(D) Alphanumeric ciphers and elemental groupings

**267.** How does the Katapayadi formula assist theorists in Karnatak music?
(A) It generates the emotional identity of the derivative scales and moods
(B) Determining numerical position
(C) It maps the rhythmic patterns required for Janya ragas and compositions
(D) It dictates the specific microtonal frequencies of a Mela or parent scale

**268.** What is the fundamental mechanism behind the Bhuta sankhya system?
(A) Denoting numerical categories
(B) It relies on alphabetical sequences to generate melodies and notes
(C) It measures acoustic frequencies to categorize Janya ragas and scales
(D) It calculates the rhythmic tempo of parent scales and performance

**269.** The integration of the Katapayadi and Bhuta sankhya systems achieves which of the following?
(A) It disrupts the mathematical organization of Karnatak music and scales
(B) It entirely replaces the need for the Mela - Janya system of classification
(C) Cataloging melodic permutations
(D) It removes linguistics and mathematics from musical analysis and theory

**270.** According to the source, what does the integration of these systems within the Mela - Janya framework synthesize?
(A) Vocal culture, instrumentation, and stage performance
(B) Historical treatises, ancient instruments, and regional dialects
(C) Tempo, syncopation, and rhythmic divisions
(D) Linguistics, mathematics, and musical acoustics

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**Direction :** Please read the following source carefully.

*An academic investigation into early regional melodic frameworks necessitates a thorough examination of the Ancient-Palai-Pan system. Musicological researchers analyzing ancient texts focus on how this sophisticated structural model*

*violating the grammatical rules of the Raga or the rhythmic integrity of the Tala. Central to both Voice culture and Orchestration is the overarching science of Acoustics. Scholars utilize Acoustics to measure pitch frequencies, harmonic overtones, and spatial reverberation. In this integrated case study, the precise physical parameters of Acoustics dictate the optimal strategies for Orchestration and guide the physiological methodologies of Voice culture, ensuring the accurate transmission of complex Hindustani melodic and rhythmic frameworks.*

Based on the above source, attempt the following five questions.

**296.** Based on the passage, what does Voice culture primarily involve?
(A) The physical arrangement of ensemble instruments on stage for performers
(B) The measurement of harmonic overtones and spatial reverberation in halls
(C) The historical transcription of melodic scripts into visual note shapes
(D) Developing vocal resonance and purity

**297.** What principle becomes critical when adapting important Ragas and Talas of Hindustani music for larger ensembles?
(A) Orchestration
(B) Acoustics inversion
(C) Notation standardization
(D) Tonal regression

**298.** In the context of the study, what is the role of the arranger during Orchestration?
(A) To alter the fundamental starting pitch of the grammatical Raga and modes
(B) Complementing the melody via rules
(C) To measure the spatial reverberation of the vocal performance and acoustics
(D) To translate syllabic scripts into distinct visual note shapes and grids

**299.** How do scholars utilize the overarching science of Acoustics in this integrated framework?
(A) By dictating the emotional associations of the parent scales and ragas
(B) Measuring frequencies and overtones
(C) By categorizing rhythmic units into thirty-five divisions and patterns
(D) By discarding the grammatical rules of the Ragas and performance styles

**300.** According to the case study, what dictates the optimal strategies for Orchestration and guides Voice culture?
(A) The precise physical parameters of Acoustics
(B) The distinct visual shapes of Western Staff Notation
(C) The rigid application of ancient Marga talas
(D) The translation of early regional melodic frameworks

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**276.** What serves as the central pillars for complex timekeeping systems in the given study?
(A) The Suladi sapta Tala-s
(B) The five distinct rhythmic units
(C) The proportional divisions of melody
(D) The mathematical notation scripts

**277.** How is the comprehensive Scheme of 35 Talas generated?
(A) By altering the starting pitch of a parent scale within a grama
(B) By removing constraints from regional rhythms and performance styles
(C) By merging thirty-five distinct rhythmic units into one cycle of time
(D) Applying five jatis to seven talas

**278.** What does the systematic multiplication in this rhythmic framework ensure?
(A) That every possible melodic motif is mapped mathematically and visually
(B) Accounting for rhythmic permutations
(C) That ancient emotional associations are tied to numeric rhythms and beats
(D) That performers ignore proportional divisions during execution of the tala

**279.** Analyzing the Scheme of 35 Talas allows musicologists to evaluate which of the following?
(A) The acoustic frequencies of distinct musical instruments and vibrations
(B) The shift of tonal pitches in ancient scale frameworks and structures
(C) Rhythmic execution and divisions
(D) The derivation of parent scales using alphanumeric formulas and ciphers

**280.** The progression from the Suladi sapta Tala-s to the Scheme of 35 Talas demonstrates what kind of approach to musical time?
(A) An improvisational and unregulated approach
(B) A purely aesthetic and emotion-driven approach
(C) A regional and localized approach
(D) An advanced computational approach

**Direction :** Please read the following source carefully.

*A comprehensive academic analysis of rhythmic vitality and classification requires an in-depth study of the Tala dasa pranas alongside the historical distinction between Marga and Desi talas. In a specialized case study evaluating timekeeping mechanics, researchers utilize the Tala dasa pranas—the ten vital elements of musical rhythm—to dissect the inner workings of rhythmic cycles. These ten pranas govern critical rhythmic parameters such as tempo, structural divisions, and rests, providing theorists with a multifaceted toolkit for rhythmic analysis. Simultaneously, scholars trace the evolutionary divergence of rhythmic frameworks by comparing Marga and Desi talas. Marga talas are strictly classified as ancient, classical rhythms bound by rigid, orthodox rules intended for spiritual or fundamental theoretical contexts. In contrast, Desi talas represent regional, localized rhythmic structures that developed dynamically in response to regional performance practices. The application of the Tala dasa pranas enables researchers to systematically compare the strict constraints of Marga talas with the fluid, evolving nature of Desi talas. This intersection of vital rhythmic elements and historical categorization forms a complete analytical paradigm for understanding rhythm.*
Based on the above source, attempt the following five questions.

**281.** What do the Tala dasa pranas represent in the context of the study?
(A) The ten vital elements of musical rhythm
(B) The ancient regional styles of rhythmic performance
(C) The numerical values assigned to parent scales
(D) The graphical transcription of musical melodies

**282.** Which of the following parameters are governed by the Tala dasa pranas?
(A) Melodic phrasing, resonance, and pitch
(B) Tempo, structural divisions, and rests
(C) Orchestral arrangement, staging, and acoustics
(D) Suddha svaras, vikrita svaras, and microtones

**283.** How are Marga talas characterized in the passage?
(A) As regional, fluid structures responding to local practices

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(B) As ancient, classical rhythms bound by rigid, orthodox rules
(C) As unregulated, contemporary rhythmic cycles
(D) As theoretical frameworks lacking spiritual contexts

**284.** What distinguishes Desi talas from Marga talas?
(A) Response to regional practices
(B) Desi talas are strictly meant for spiritual contexts and temple music
(C) Desi talas are governed by entirely separate ten vital elements of sound
(D) Desi talas completely reject the concept of structural divisions in time

**285.** What allows researchers to systematically compare the strict constraints of Marga talas with Desi talas?
(A) The utilization of Katapayadi formulas
(B) The translation of rhythms into Staff Notation
(C) The application of the Tala dasa pranas
(D) The acoustic measurement of modal shifts

**Direction :** Please read the following source carefully.

*The specialized rhythmic structures found in specific regional compositions offer a complex subject for musicological inquiry, particularly when analyzing the Talas of Tirupugazh. In an academic case study focused on highly intricate rhythmic metrics, researchers identify the Talas of Tirupugazh as an exceptional framework that deviates from standard timekeeping modules due to its unique syncopations and asymmetrical beats. To decode these complex cycles, theorists strictly apply the analytical tools of Shadangas and Shodasangas. The Shadangas represent the six primary rhythmic limbs or components used to construct a basic rhythmic cycle. However, to fully map the elaborate permutations present in the Talas of Tirupugazh, researchers must utilize the Shodasangas, which consist of sixteen advanced rhythmic limbs. The integration of Shodasangas allows for the precise measurement of micro-rhythmic variations that the basic Shadangas cannot adequately capture. By utilizing both Shadangas and Shodasangas, scholars successfully deconstruct the structural intricacies of the Talas of Tirupugazh. This detailed structural breakdown highlights the necessity of multi-tiered rhythmic limbs in measuring and preserving the highly specialized and asymmetric temporal structures in advanced applied theory.*

Based on the above source, attempt the following five questions.

**286.** Why do the Talas of Tirupugazh deviate from standard timekeeping modules?
(A) Because they utilize parent scales without any derivative categories
(B) Because they rely exclusively on Western notation and graphical signs
(C) Because they abandon rhythmic limbs entirely in favor of vocal chants
(D) Due to unique syncopated beats

**287.** What do the Shadangas represent in rhythmic analysis?
(A) The sixteen advanced rhythmic limbs of complex and varied cycles
(B) The elemental groupings used in numerical categorization of parents
(C) Six primary rhythmic limbs
(D) The ten vital elements governing tempo and rests in performance

**288.** Why is it necessary to utilize Shodasangas when analyzing the Talas of Tirupugazh?
(A) To simplify the syncopations into a standard linear scale of time
(B) Measuring micro-rhythmic variations
(C) To translate regional beats into standard melodic motifs and units
(D) To dictate the acoustic resonance of the vocal performance and tone

**289.** How many advanced rhythmic limbs do the Shodasangas consist of?
(A) Six
(B) Ten
(C) Thirty-five
(D) Sixteen

**290.** The detailed structural breakdown of these complex cycles highlights the necessity of what theoretical tool?
(A) Multi-tiered rhythmic limbs
(B) Single-tiered melodic taxonomies
(C) Alphanumeric algorithmic ciphers
(D) Modal shift techniques

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**Direction :** Please read the following source carefully.

*In comparative musicology, documenting melodic and rhythmic concepts relies heavily on standardized theoretical transcriptions. A rigorous academic study evaluating global documentation methodologies contrasts the Notation systems in Hindustani, Karnatak, and Western music. Researchers observe that while all three systems aim to preserve musical ideas, their structural mechanisms differ significantly. The Notation systems in Hindustani and Karnatak music are predominantly script-based, utilizing specific syllabic representations of notes alongside localized diacritical marks to indicate rhythmic divisions and microtonal nuances. Conversely, Western music fundamentally relies on Staff Notation, a graphical system that plots pitches on a precise vertical axis of lines and spaces while denoting temporal values through distinct visual note shapes. In a case study translating indigenous melodies into a global format, scholars analyze the challenges of converting Karnatak and Hindustani syllabic scripts into Western Staff Notation, particularly regarding microtones and continuous oscillation. The comparative analysis of these distinct Notation systems reveals how fundamental documentation techniques shape the preservation, pedagogy, and cross-cultural structural analysis of music, highlighting the unique functional strengths of script-based versus graphical transcription frameworks.*

Based on the above source, attempt the following five questions.

**291.** What is a shared aim of the Notation systems in Hindustani, Karnatak, and Western music?
(A) To establish an entirely syllabic representation of pitch
(B) To mandate the use of diacritical marks globally
(C) To preserve musical ideas
(D) To plot pitches strictly on a graphical vertical axis

**292.** How are the Notation systems in Hindustani and Karnatak music structurally characterized?
(A) Script-based syllabic systems
(B) As predominantly graphical systems utilizing lines and spacing
(C) As universally oral traditions with no visual markers or notes
(D) As mathematical grids denoting exclusively rhythmic cycles of time

**293.** What mechanism does Western Staff Notation use to denote temporal values?
(A) Localized diacritical marks
(B) Syllabic representation of notes
(C) Specific alphanumeric ciphers
(D) Distinct visual note shapes

**294.** What specific challenge arises when converting indigenous melodies into Western Staff Notation?
(A) Mapping exact syncopations of non-rhythmic chants and prayers
(B) Representing microtonal oscillation
(C) Plotting basic pitches on a vertical axis of lines and spaces
(D) Translating textual lyrics into instrumental arrays and groups

**295.** What does the comparative analysis of these documentation methodologies reveal?
(A) That script-based systems are incapable of preserving microtones and nuances
(B) That Western Staff Notation is structurally identical to Karnatak notation systems
(C) Techniques shaping music analysis
(D) That graphical frameworks are solely used for rhythmic divisions in music

**Direction :** Please read the following source carefully.

*The intersection of physiological vocal training, ensemble arrangement, and the physics of sound provides a multidisciplinary foundation for applied musical theory. An academic evaluation of performance mechanics strictly focuses on the synergistic relationship between Voice culture, Orchestration, and Acoustics. Researchers analyzing the execution of important Ragas and Talas of Hindustani music emphasize that successful rendition heavily depends on Voice culture—the systematic development of vocal resonance, breath control, and tonal purity. Furthermore, when these important Ragas and Talas of Hindustani music are adapted for larger ensembles, the principles of Orchestration become critical. Theorists arrange various instruments to complement the principal melody without*

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(D) I, II, and III

**246.** Identify the incorrect statement regarding the 22 srutis:
(A) They are theoretical microtonal divisions of an octave.
(B) Modern performance exactly utilizes only 22 discrete pitch frequencies.
(C) Ancient texts distributed them as 4,3,2,4,4,3,2 among the swaras of Sa-Grama.
(D) They were intended to explain consonance and scale derivation.

**247.** Read the following statements and choose the correct option.
**Statement I:** A Bhashanga raga must borrow its foreign note from a closely related melakarta to maintain aesthetic harmony.
**Statement II:** The foreign note in a Bhashanga raga is called an Anya-svara.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**248.** The following question consists of two statements, an Assertion (A) and a Reason (R). Choose the correct option.
**Assertion (A):** The Palai-Pan system is fundamentally a classification of Tamil literary themes, completely unrelated to music.
**Reason (R):** The Silappadikaram strictly discusses dance, omitting any musical scale theory.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**249.** Match the items in List I with the items in List II and select the correct option.
List I: (Vocal Culture technique)
P. Pranayama
Q. Kharaj sadhana
R. Akar sadhana
S. Brigha practice
List II: (Objective)
1. Breath control and capacity
2. Resonance in the lower octave
3. Vowel clarity and tone production
4. Agility and speed
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**250.** Consider the following statements regarding the evolution of Raga:
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

**Direction :** Please read the following source carefully.

*In an academic evaluation of Indian and Western musical scales, a core focus lies on the fundamental units of pitch and intervals. Researchers examining the evolution of these scales identify the critical role of Suddha (natural) and vikrita (altered) svaras in shaping melodic identities. A comprehensive case study comparing ancient, medieval, and modern periods reveals a significant evolution in the conceptualization and application of Sruti. Central to this theoretical framework is the system of 22 Srutis and their precise distribution among various Swaras and Ragas. In the ancient period, the acoustic measurement of microtones formed the basis of scale construction, whereas medieval and modern theorists adapted this distribution to align with evolving performance practices. By analyzing how the 22 Srutis are distributed, scholars can map the structural similarities and divergences between Indian and Western scales. The shift in Sruti application from the ancient to the modern period demonstrates a dynamic adaptation of Suddha and vikrita svaras. Consequently, the meticulous distribution of these 22 Srutis remains a definitive metric for classifying Ragas and understanding the acoustic foundations of musical scales across different historical eras.*

Based on the above source, attempt the following five questions.

**251.** What formed the basis of scale construction during the ancient period according to the source?
(A) The alignment of scales with modern performance practices

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# ANSWERS

1. (B) A microtonal interval that is distinctly audible
Sruti refers to the smallest microtonal interval audible to a trained ear in Indian music theory. Ancient texts identify twenty-two srutis within an octave. These intervals provide the mathematical basis for positioning musical notes. Unlike fixed semitones in Western music, srutis allow for the subtle melodic nuances and microtonal variations essential for defining the unique character of various ragas.

2. (A) I, II, and IV
The Katapayadi system is a mnemonic device used to determine the serial number of a melakarta raga. It assigns numerical values to Sanskrit consonants, allowing the first two syllables of a name to reveal its position. This mathematical framework applies to the seventy-two melakarta scheme. It facilitates quick identification and memorization of parent scales within the complex Carnatic hierarchy.

3. (C) Gandhara Grama is widely used in contemporary Carnatic music.
The Grama-Murchana system is the foundation of ancient Indian music theory, involving parent scales called gramas and their derivative murchanas. While Shadja and Madhyama gramas were historically significant, the Gandhara grama is considered to have become obsolete or moved to celestial realms. Modern Carnatic music relies on the melakarta system, not the practical application of ancient Gandhara grama modes.

4. (A) Both A and R are true and R is the correct explanation of A.
In musical acoustics, the consonant relationship between the tonic and the fifth is highly stable. The frequency ratio of three to two represents the perfect fifth, which provides significant resonance and clarity. This interval is fundamental across global music systems due to its mathematical simplicity. Acoustic principles confirm that this specific ratio generates a very high degree of audible consonance.

5. (C) Perfect Fourth
Suddha Madhyama in Indian music corresponds to the perfect fourth in Western music acoustics. This interval is calculated using a frequency ratio of four to three. It serves as a critical structural note in many melodic modes. Understanding this relationship helps in comparing Eastern and Western scale structures, highlighting how different cultures categorize similar frequency intervals within their respective theoretical frameworks.

6. (B) P-2, Q-3, R-4, S-1
The Tala Dasa Pranas represent the ten vital elements of musical time. Kala denotes the absolute unit of time, while Marga refers to the rhythmic path or style. Kriya describes the physical actions used to count beats, and Anga identifies the structural components of a tala. Together, these elements form a comprehensive theoretical system for understanding and executing complex rhythmic cycles.

7. (D) Bhopali - Mohanam
Raga Bhopali in Hindustani music and Raga Mohanam in Carnatic music are pentatonic scales consisting of identical notes. Both use the first, second, third, fifth, and sixth degrees of the major scale. This shared structure makes them equivalents in terms of melodic content. Identifying such cross-system similarities is essential for understanding the underlying theoretical unity between major Indian traditions.

8. (A) I, II, and V
The Mela-Janya system organizes Carnatic ragas into parent scales and their derivatives. Melakartas are heptatonic scales that include all seven notes in both ascent and descent. Janya ragas are born from these parents, potentially omitting certain notes or following non-linear paths. This hierarchical classification provides a mathematical framework for melodic diversity, ensuring the systematic organization of the South Indian tradition.

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Carnatic raga theory and systematic melodic organization.

**27.** (D) I, II, and III
The thirty-five tala scheme is generated by applying five jatis to the seven suladi sapta talas. Each jati changes the number of beats in the laghu component, creating five variations for each basic tala. This system provides a versatile framework for rhythmic expression in Carnatic music. It allows for a wide range of time cycles from simple to highly complex patterns.

**28.** (B) It takes only the notes present in its parent melakarta.
An Upanga raga is a type of janya raga that strictly uses only those notes present in its parent melakarta. It does not incorporate any foreign or accidental notes. This keeps the melodic character closely aligned with the parent scale while allowing for variations in the number of notes. Upanga ragas form a significant category within the Carnatic melodic classification system.

**29.** (A) Both A and R are true and R is the correct explanation of A.
The raga system is the most distinctive feature of Indian classical music, setting it apart from Western scales. A raga includes specific rules for ascent and descent, emphasized notes, and characteristic phrases. These elements create a unique emotional atmosphere. The reason correctly explains that these complex structural requirements distinguish the raga concept from a simple linear collection of musical scale degrees.

**30.** (D) Tune the drone to Sa and Suddha Ma
When a raga omits the Panchama, the traditional drone tuning of Sa and Pa must be adjusted to provide a supportive harmonic background. Tuning the drone to Sa and Suddha Ma is the most common alternative. This provides a stable tonal reference that complements the raga's melodic structure. Such adjustments are necessary to maintain the resonance of the classical music performance.

**31.** (A) P-3, Q-2, R-1, S-4
Rhythmic components in Carnatic music have specific durations measured in aksharas. An anudrutam lasts for one beat, while a drutam consists of two beats. A guru represents a longer duration of eight beats, and a kakapadam is the longest unit, encompassing sixteen beats. These building blocks are combined in various sequences to form different talas, providing a structured way to measure time.

**32.** (B) Sa Re Ga Ma Pa Dha Ni Sa (Suddha)
In Hindustani music, Raga Bhairavi is categorized as a komal svara raga, meaning it uses flat versions of the second, third, sixth, and seventh degrees. The description provided in the options erroneously suggests a suddha scale with natural notes. This is incorrect because the unique identity of Bhairavi relies heavily on its specific set of flat notes for emotional depth.

**33.** (B) I, II, and IV
Shodasangas refers to a system of sixteen rhythmic components used in ancient and complex tala structures. These include familiar units like the drutam and laghu, as well as longer units like the guru and plutam. While mostly theoretical today, they represent the advanced mathematical depth of Indian rhythmic systems. These components allowed for the creation of extremely long and intricate time cycles.

**34.** (A) Scale or Mode
The ancient Indian concept of Grama is most closely related to the Western concept of a scale or mode. A grama served as a fundamental collection of notes from which various derivative scales, or murchanas, were formed. Just as Western modes are built upon specific scale degrees, gramas provided the theoretical framework for organizing pitch and intervals in early Indian music theory.

**35.** (A) II, I, III, IV
Melodic classification in India evolved from the ancient Grama-Murchana system to the medieval Raga-Ragini system, which used a family-based metaphor. Later, the South Indian Mela-Janya system introduced a mathematical approach to parent and derived scales. Finally, the Hindustani That system was formalized to group North Indian ragas. This progression reflects a shift toward systematic scalar organization in both musical traditions.

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**18.** (A) I, II, and III
Ancient jaatis, the precursors to modern ragas, were defined by ten essential characteristics known as lakshanas. These include graha, amsa, and nyasa. Other aspects involve the range of notes and the specific frequency of certain intervals. Mastering these characteristics allowed ancient musicians to maintain the distinct identity and emotional aesthetic of each melodic mode within the formal classical music framework.

**19.** (C) Sympathetic resonance
Sympathetic resonance occurs when a vibrating object causes another object with the same natural frequency to vibrate without direct contact. In musical instruments like the sitar, extra strings are tuned to specific pitches to resonate when the main strings are played. This acoustic property enriches the sound by adding depth, sustain, and a shimmering quality to the overall tonal output.

**20.** (D) P-4, Q-1, R-2, S-3
The Hindustani That system and the Carnatic Melakarta system share many identical scale structures. Kalyan corresponds to Mechakalyani, while Bhairavi matches Hanumatodi. Kafi is equivalent to Kharaharapriya, and Asavari is the same as Natabhairavi. Recognizing these equivalents is fundamental for musicians who study both traditions, as it highlights the common melodic foundation underlying diverse performance styles in Indian music.

**21.** (C) Jhampa Tala
Jhampa tala is one of the suladi sapta talas in the Carnatic rhythmic system. Its structural organization consists of a laghu followed by an anudrutam and then a drutam. The total number of beats varies depending on the jati of the laghu. This specific combination of three different rhythmic limbs makes it unique among the primary seven talas used in contemporary compositions.

**22.** (B) Harmonic overtone series
Blending instrumental sounds in orchestration depends on understanding the harmonic overtone series. Every instrument produces a fundamental pitch along with a unique set of higher frequencies called overtones. The relative strength of these overtones determines timbre. By grouping instruments with complementary overtone profiles, a composer can create a cohesive and rich orchestral texture that sounds unified rather than a collection of disparate voices.

**23.** (D) I, III, and IV
Tirupugazh compositions are unique due to their reliance on chandas, or poetic meters, which dictate complex rhythmic structures. These talas often deviate from standard classical cycles, featuring asymmetrical groupings and intricate patterns. They represent a significant intersection of Tamil literature and advanced rhythmic theory, showcasing the sophisticated rhythmic consciousness present in medieval devotional music. Performance requires specialized knowledge of these ancient meters.

**24.** (D) Statement I is false but Statement II is true
The definition of suddha svaras has changed significantly throughout Indian musical history. In ancient treatises like the Natya Shastra, the basic scale was functionally similar to the modern Kharaharapriya or Kafi That. However, modern Carnatic music defines the suddha scale as Kanakangi. This shift reflects the evolution of theoretical frameworks and the standardization of musical intervals over many centuries of development.

**25.** (C) Vakra ragas
While most mela ragas follow a linear ascending and descending order of notes, vakra ragas are a notable exception. These ragas feature non-linear or zig-zag patterns where notes do not follow a straight sequential path. This deviation adds specific melodic character and complexity. Such patterns are essential for defining the unique identity and aesthetic appeal of many popular and rare janya ragas.

**26.** (A) Chaturdandi Prakashika
Venkatamakhin's seventeenth-century treatise, Chaturdandi Prakashika, is credited with formalizing the mathematical framework of the seventy-two melakarta system. This text systematically organized parent scales, known as janaka ragas, and their derivative janya ragas. By using permutations of twelve semitones, it created a complete and exhaustive classification system. This work laid the foundation for modern

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**9.** (C) Kakapadam
The Shadangas are the six primary limbs or components used to measure rhythmic cycles in ancient music theory. These include the anudrutam, drutam, and laghu, which remain central to modern Carnatic tala structures. While Kakapadam is a rhythmic component mentioned in the broader sixteen-anga system, it is not categorized under the fundamental six shadangas that define the core rhythmic measurement.

**10.** (A) I, III, II, IV
Indian music theory evolved through several landmark texts written over centuries. The Natya Shastra is the oldest, followed by the Brihaddesi. Later, the Sangita Ratnakara consolidated medieval musicology, and finally, the Chaturdandi Prakashika established the melakarta system. Tracking this chronological progression reveals how concepts like scale and classification transitioned from ancient modal structures to modern mathematical and scalar frameworks.

**11.** (A) Both Statement I and Statement II are true
Ancient Tamil music as described in the Silappadikaram utilized a sophisticated modal system known as Palai-Pan. This system shares conceptual similarities with the modern mela-janya framework, involving parent scales and derived melodies. The text provides detailed insights into the musical practices of the Sangam period, demonstrating that early South Indian music had already developed complex theories regarding scales and intervals.

**12.** (B) Laryngeal placement and resonance tuning
Projecting higher frequencies effectively over instrumental accompaniment requires advanced techniques in resonance tuning and laryngeal placement. Voice culture focuses on optimizing the vocal tract to amplify specific harmonics, known as formants. This allows a singer to achieve clarity and volume without excessive physical strain. By mastering these acoustic principles, a performer ensures their voice remains prominent and balanced within orchestral arrangements.

**13.** (C) Numerical values based on elements of nature
Bhuta Sankhya is a traditional system where numerical values are represented by words related to nature, mythology, or the physical world. In Carnatic music, this mnemonic tool is used to name chakras in the melakarta system. For example, "Agni" represents three and "Veda" represents four. This nomenclature allows musicians to easily remember the serial numbers and positions of parent scales.

**14.** (D) Ancient codified talas versus regional folk-derived talas.
In rhythmic theory, Marga talas are the ancient, codified cycles described in early musical treatises like the Natya Shastra. They were considered sacred and universal. Conversely, Desi talas refer to regional and folk-derived rhythmic patterns that evolved to suit local tastes and contemporary compositional forms. Understanding this distinction is vital for tracing the historical development of Indian rhythm across centuries.

**15.** (A) 4, 3, 2, 4, 4, 3, 2
Ancient music theory distributed twenty-two srutis among the seven notes of the Shadja Grama in a specific sequence. This pattern assigns four srutis to Sa, three to Ri, two to Ga, four to Ma, four to Pa, three to Dha, and two to Ni. This distribution defines the exact microtonal intervals between consecutive notes, forming the foundational ancient scale structure.

**16.** (B) The Jati of the tala
In the thirty-five tala scheme of Carnatic music, the laghu is a variable component whose duration depends on its jati. There are five types of jatis: tisra, chatusra, khanda, misra, and sankeerna. Each jati specifies a different number of beats for the laghu, ranging from three to nine. This variation allows for multiple talas using the same basic structural framework.

**17.** (A) Both A and R are true and R is the correct explanation of A.
Western staff notation utilizes specific symbols to indicate the pitch of notes. The treble clef is frequently called the G clef because its design evolved from the letter G. Crucially, the inner curl of the spiral precisely encircles the second line of the staff, which represents the note G four. This visual anchor provides a fixed reference point for pitch identification.

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**36.** (C) Statement I is true but Statement II is false
Notation systems in Indian music use specific markers to indicate octaves. In the Bhatkhande system of Hindustani music, a dot placed below a note signifies the mandra saptak. However, in Carnatic music notation, the convention is different; a dot above the note usually indicates the higher octave. Thus, the statement that a dot above indicates the mandra saptak is factually inaccurate.

**37.** (C) Bhairavi in Carnatic music
A Bhashanga raga is a janya raga that incorporates at least one note foreign to its parent melakarta scale. In the Carnatic tradition, Raga Bhairavi is a classic example of a Bhashanga raga because it uses accidental notes that differ from its parent scale's structure during specific melodic phrases. This adds a unique color and complexity, distinguishing it from simpler derived scales.

**38.** (B) Suddha Rishabha and Suddha Dhaivata
Suddha Rishabha and Suddha Dhaivata are the flat second and flat sixth intervals in Indian music. These specific microtonal positions are traditionally associated with feelings of sadness, longing, or deep contemplation. Composers utilize these notes to evoke a melancholic mood in their works. Understanding the emotional associations of different swaras is a key aspect of raga theory, guiding the selection of appropriate scales.

**39.** (A) Both A and R are true and R is the correct explanation of A.
Voice culture in Indian classical music involves rigorous training techniques like Kharaj-bharana, which focuses on the lower register. Practicing in the mandra saptak helps a singer develop a resonant, stable, and powerful voice. This foundation is essential for achieveing tonal clarity across octaves. The reason correctly identifies that the goal of this exercise is to enhance resonance in the lower range.

**40.** (A) A specific raga or melodic mode
In the ancient Tamil musical tradition, the term 'Pan' is the equivalent of the Sanskrit word 'Raga'. It refers to a specific melodic mode or scale with its own set of rules and characteristic musical phrases. The Sangam literature contains extensive information about different Pans, their classifications, and their associations with various landscapes and times, mirroring the broader Indian raga system.

**41.** (C) P-3, Q-1, R-4, S-2
In Western staff notation, symbols convey duration and pitch adjustments. A whole note represents four beats in common time. A flat symbol lowers a pitch by one semitone, while a sharp symbol raises it by a semitone. A rest indicates a period of silence for a specific duration. Mastery of these symbols is necessary for reading and writing musical scores accurately.

**42.** (A) I, II, and IV
The twenty-two srutis are microtonal divisions of an octave used in Indian music theory. They provide the framework for the precise placement of swaras. While ancient texts defined them, modern interpretations often involve complex mathematical ratios. However, it is a common misconception that every raga uses all twenty-two srutis; instead, a raga selects a specific subset to define its unique identity.

**43.** (D) Audava - 5 notes
Janya ragas are classified based on the number of notes they contain in their ascent and descent. An Audava raga is defined as having exactly five notes. A Shadava raga contains six notes, and a Sampurna raga contains all seven notes. This classification helps musicians understand the scale structure and limitations of a raga, which is essential for performance and melodic derivation.

**44.** (B) I, III, and V
Modern orchestration involves arranging music for a diverse ensemble, often blending Eastern and Western elements. It requires a deep understanding of instrumental ranges, timbres, and acoustic properties. Effective orchestration balances different sections to ensure clarity and emotional impact. Unlike solo performances, orchestral settings prioritize collective harmony and texture, using varied instrumental colors to enhance melodic and rhythmic themes within a larger structure.

**45.** (C) Raga
The Tala Dasa Pranas are the ten vital elements that define the rhythmic system in Indian music. These include laya, yati, and graha. Raga,

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**82.** (A) Mandra Saptak
Raga Darbari is known for its deep, solemn, and majestic character. To maintain this mood, Hindustani performers emphasize the mandra saptak, or lower octave. The acoustic properties of lower frequencies naturally evoke a sense of stability and gravity. Focusing on this register allows the performer to explore characteristic glides and microtones in a way that maximizes the traditional emotional impact on the listener.

**83.** (A) Both A and R are true and R is the correct explanation of A.
The Katapayadi formula is an ingenious mnemonic system used to identify the serial number of a melakarta raga. By converting the first two syllables into numbers and then reversing them, a musician can instantly determine its position. The reason correctly explains this mechanism, which was designed to simplify the memorization and classification of the vast array of parent scales in Carnatic music.

**84.** (D) P-1, Q-2, R-3, S-4
Acoustic properties are directly linked to musical concepts. Frequency determines the pitch of a svara. Amplitude governs loudness or volume. Harmonics define the timbre or tone color of different voices and instruments. Resonance refers to the prolongation and amplification of sound through reflections. Understanding these connections is essential for both theoretical study and the practical application of sound engineering in concerts.

**85.** (C) I, II, and IV
Tirupugazh hymns are celebrated for their intricate rhythmic structures based on Tamil poetic meters. Unlike standard classical talas, these cycles use asymmetrical beat groupings that reflect the rhythmic flow of the verses. They require immense skill to perform and are characterized by complex subdivisions. These compositions showcase a unique fusion of devotional poetry and advanced rhythmic theory in South Indian classical music.

**86.** (C) Minor second (16:15)
In musical acoustics, dissonance occurs when the frequency ratios of two notes are complex. A minor second, with a ratio of sixteen to fifteen, represents one of the most dissonant intervals in a scale because the frequencies are very close together, creating a harsh sound. In contrast, simpler ratios like the octave are highly consonant. Understanding dissonance is crucial for creating tension and resolution.

**87.** (D) Svarantara
Traditionally, a raga must have at least five notes to be considered a complete melodic framework. However, there are rare exceptions called Svarantara ragas, which contain only four notes. While uncommon, these scales are recognized in musical theory as specialized types of derivative melodies. They challenge the standard definitions of raga structure and demonstrate the extreme flexibility possible within the Indian classification.

**88.** (A) I, III, and IV
Modern voice culture combines traditional Indian practices with scientific insights from vocal pedagogy. It emphasizes diaphragmatic breathing, resonance optimization, and vocal health. Singers use specific exercises to increase range and flexibility while avoiding strain. This holistic approach ensures performers can meet the demands of contemporary concerts. By understanding vocal anatomy, modern practitioners achieve greater tonal consistency and expressive power across various octaves.

**89.** (D) A is false but R is true.
While Shodasangas are an important part of ancient rhythmic theory, they are not widely used in contemporary classical music concerts. Most modern performances and complex pallavis rely on the more practical thirty-five tala scheme. The reason provided is false because the complexity of Shodasangas actually makes them more difficult to manage rather than simplifying modern rhythms. Thus, the assertion is entirely incorrect.

**90.** (A) I, II, III, IV
The ancient system of measuring time in music included extremely small units. According to the Tala Dasa Prana, the sequence from smallest to largest is: kshana, lava, kashta, and then nimisha. These units were used to build up the larger measures of time that form beats. This level of detail illustrates the highly sophisticated

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musicians to quickly identify the position of any melakarta raga.

**55.** (D) I, II, and III
Music notation systems provide a way to document and preserve musical compositions. The Western staff system uses a graphical approach to show pitch and rhythm. Indian systems use syllables and specific symbols for ornaments and octaves. While helpful, no notation can fully capture the microtonal nuances of classical music. These systems serve as essential guides for students and researchers across different cultures.

**56.** (A) Vayu
The seventy-two melakartas are organized into twelve chakras, each named using the Bhuta Sankhya system. Indu represents one, Netra represents two, and Agni represents three. Other names include Veda, Bana, Ritu, Rishi, Vasu, Brahma, Disi, Rudra, and Aditya. Vayu is not part of this nomenclature. This systematic naming convention helps musicians navigate the complex grid of parent scales by providing numerical references.

**57.** (A) Both A and R are true and R is the correct explanation of A.
Hindustani music follows a time theory that associates specific notes with different times. Ragas with komal Re and komal Dha are performed during the twilight hours of dawn and dusk. The reason correctly explains that these intervals are believed to psychologically evoke the transitional moods of these periods. This connection between structure and temporal context is a hallmark of the North Indian tradition.

**58.** (A) Rupak - 8 matras
In the Hindustani rhythmic system, Rupak tala is unique because it consists of seven beats, not eight. It is divided into three sections of three, two, and two beats respectively. Teental has sixteen beats, Jhaptal has ten, and Ektaal has twelve. Identifying the correct beat count for each tala is essential for vocalists and percussionists to maintain the proper rhythmic framework.

**59.** (D) It doubles
According to the laws of vibrating strings, frequency is inversely proportional to length when tension and mass remain constant. Therefore, if the length of a string is halved, the fundamental frequency doubles. This change results in a pitch that is exactly one octave higher. This fundamental principle of acoustics is utilized in the design and playing techniques of various stringed musical instruments.

**60.** (A) I, II, III, IV
Indian music concepts evolved over millennia, starting with ancient Samavedic chanting. This was followed by the formal Grama-Murchana system of the classical period. Later, the Raga-Ragini system became popular during the medieval era. Finally, the modern seventy-two melakarta scheme was developed to provide a mathematical classification. This timeline illustrates the increasing complexity and systematization of musical theory throughout the history of India.

**61.** (C) Statement I is true but Statement II is false
The Tala Dasa Pranas are the ten vital elements of musical rhythm, providing a comprehensive theoretical framework. While Statement I is true, Statement II is incorrect because 'Kala' in this context refers to units of time or the duration of beats, not melodic aesthetics. Understanding each prana's specific function is crucial for mastering the complex rhythmic structures used in Indian classical music.

**62.** (D) Mishrama
A Mishrama raga is a classification for a raga that derives its ascending scale from one parent melakarta and its descending scale from another. This mixing of parent scales creates unique melodic possibilities and complex tonal structures. It is distinct from simpler classifications like Upanga or Bhashanga, which focus on the presence or absence of foreign notes within a single parent framework.

**63.** (A) I, II, and IV
Orchestration in Indian music, known as Vadya Vrinda, involves arranging melodic and rhythmic elements for an ensemble. It requires balancing various timbres and ensuring microtonal nuances are preserved. While traditional music is solo-centric, orchestral arrangements have become popular for large-scale performances. Effective orchestration must maintain the aesthetic

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however, belongs to the melodic side of music theory rather than the rhythmic side. While raga and tala work together in a performance, raga is not considered one of the ten life-breaths or internal elements of the tala.

**46.** (D) The frequencies of the two strings are slightly different.
Acoustic beats occur when two sound waves of slightly different frequencies interfere with each other. This creates a periodic variation in volume, heard as a pulsing or throbbing sound. The frequency of the beat is equal to the difference between the original frequencies. Musicians use this phenomenon to fine-tune instruments; as the pitches get closer, the beats slow down and eventually disappear.

**47.** (D) Statement I is false but Statement II is true
While the fundamental concept of sruti as a microtonal interval has persisted, its mathematical interpretation has evolved. Modern scholars and musicians often attempt to map srutis to specific frequency ratios or cent values, which may differ from the practical interpretations found in ancient texts. This reflects a shift toward scientific precision in musicology, although the aesthetic application of microtones remains an oral tradition.

**48.** (B) Rudra (11th)
The seventy-two melakartas are divided into twelve chakras, each containing six ragas. To find the chakra of raga sixty-five, we divide sixty-five by six. The quotient is ten with a remainder of five, placing it in the eleventh chakra. According to the Bhuta Sankhya system, the eleventh chakra is named Rudra. This systematic organization allows musicians to determine scale characteristics and structural position.

**49.** (A) Both A and R are true and R is the correct explanation of A.
In modern Carnatic music, the talas commonly used are technically categorized as Desi talas rather than ancient Marga talas. Desi forms evolved to be more flexible and suited to regional compositional styles. The reason correctly states that these talas were more adaptable to the evolving needs of performers. This transition reflects the natural progression of musical systems to remain relevant and functional.

**50.** (A) Vadi
In ancient jaati lakshanas, the amsa was the most important and frequently used note, serving as the melodic center. This concept is almost identical to the modern Hindustani term 'vadi'. The vadi note is often called the king of the raga because it defines its character. Both terms represent the primary focal point around which the melodic structure and improvisations are organized.

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**51.** (C) P-4, Q-1, R-2, S-3
The suladi sapta talas have standardized structural sequences. Eka tala consists of a single laghu. Rupaka tala is composed of a drutam followed by a laghu. Triputa tala features a laghu followed by two drutams. Ata tala has a more complex structure of two laghus followed by two drutams. These basic structures, combined with jatis, form the basis of the thirty-five tala system.

**52.** (D) An altered variant note derived from a fundamental one
In Indian music theory, a svara can be either suddha or vikrita. A vikrita svara is a variant of a basic note that has been raised or lowered in pitch. While the notes Shadja and Panchama are constant, the other five notes have various flat or sharp versions. These variations are essential for creating the diverse range of scales found in classical music.

**53.** (C) I, II, and IV
Raga classification has undergone significant changes from ancient to modern times. Early systems relied on gramas and murchanas, while medieval systems often used the raga-ragini metaphor. The modern era is dominated by mathematical systems like the seventy-two melakartas and the ten thats. These transitions reflect an increasing emphasis on systematic organization and scalar logic in both North and South Indian musical traditions.

**54.** (B) 29
To find the melakarta number using the Katapayadi scheme, we look at the first two syllables: "Dhee" and "Ra". In this system, "Dha" corresponds to nine and "Ra" corresponds to two. The digits are then reversed to obtain the serial number. Therefore, reversing nine and two gives twenty-nine. This mnemonic method allows

**73.** (C) Graha
Among the various ragalakshanas, Graha specifically refers to the note on which a composition or a melodic phrase begins. In ancient jaati theory, the graha was one of the ten essential lakshanas that defined the identity of a melodic mode. Identifying traditional starting notes remains important for understanding the authentic structural framework and aesthetic orientation of different ragas and traditional musical compositions.

**74.** (A) P-1, Q-2, R-3, S-4
Hindustani music follows a strict time theory for ragas. Bhairav is performed in the early morning, while Yaman is a raga for the early evening. Malkauns is traditionally sung during the late night, and Bhimpalasi is associated with the late afternoon. This connection between melodic structures and time is believed to enhance the emotional impact, aligning the music with natural circadian rhythms.

**75.** (B) Both A and R are true but R is not the correct explanation of A.
In Western staff notation, a dot placed after a note increases its duration by half. For example, a dotted half note lasts for three beats. While this is true, the reason given is only partially correct; the primary purpose is to allow for flexible rhythmic notation in any meter. Therefore, while both statements are true, the reason does not fully explain the function.

**76.** (B) 9
To calculate the total beats in a Carnatic tala, one must sum the values of its components. Triputa tala consists of one laghu followed by two drutams. In khanda jati, the laghu has five beats. Each drutam consistently has two beats. Therefore, adding five, two, and two results in a total of nine aksharas for one complete cycle of khanda jati triputa.

**77.** (C) Natya Shastra
Bharata's Natya Shastra is the foundational text of Indian performing arts and provides the earliest extensive description of the ten characteristics of Jaatis. These lakshanas include graha, amsa, and nyasa. By defining these structural aspects, the text established a formal theoretical framework that eventually evolved into the complex raga system used in both Hindustani and Carnatic classical traditions of Indian music.

**78.** (D) II, III, and IV
Modern musicology explores sruti distribution using scientific tools to measure exact frequency ratios and cent values. Scholars examine how these microtonal intervals contribute to the unique identity of different ragas and the emotional responses they evoke. Unlike the simplified twelve-tone equal temperament used in the West, the modern Indian approach recognizes the importance of natural intervals. This research helps bridge theory and acoustics.

**79.** (A) Six fundamental tala angas used in ancient times
The Shadangas are the six fundamental rhythmic limbs used in the ancient tala system. They include the anudrutam, drutam, laghu, guru, plutam, and kakapadam. Each anga has a specific symbol and duration measured in aksharas. While only the first three are commonly used in the modern thirty-five tala scheme, the full set provides the theoretical basis for measuring and organizing time cycles.

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**80.** (B) The Palai system was imported from Western classical music in the 18th century.
The Palai system is an indigenous musical framework found in ancient Tamil literature, dating back nearly two thousand years. It was not imported from Western classical music. The system used a sophisticated circular model called Vattapalai to represent twenty-two srutis and derive various melodic modes. This indicates that South Indian music had a highly developed theoretical foundation long before any Western influence.

**81.** (C) Statement I is true but Statement II is false
The Mela-Janya system organizes ragas based on their relationship to parent scales. While Statement I is correct, Statement II is false because a Janya raga does not need all seven notes of its parent. In fact, many Janya ragas are pentatonic or hexatonic, omitting certain notes from the parent melakarta while still retaining its basic tonal character and melodic identity.

integrity of the raga while utilizing the collective power and diversity of instrumental groups.

**64.** (B) P-1, Q-2, R-3, S-4
Janya ragas are classified by their scale structure and note usage. Hamsadhvani is an Audava-Audava raga, having five notes in both ascent and descent. Kambhoji is Bhashanga, as it sometimes incorporates a foreign note. Sri is a Vakra raga due to its non-linear melodic progression. Begada is considered Sampurna in practice because it utilizes all seven notes through specific characteristic phrases.

**65.** (B) The geometric pattern of rhythmic syllables or phrases
Yati is one of the ten vital elements of tala, referring to the geometric or visual pattern of rhythmic syllables and phrases. For example, Gopuccha yati starts wide and narrows. Manipulating yati allows a performer to create structured rhythmic interest by varying the length and density of phrases. This adds a sophisticated structural dimension to rhythmic improvisations and formal musical classical compositions.

**66.** (A) Both A and R are true and R is the correct explanation of A.
The ancient Tamil Palai system utilized the technique of modal shift of tonic, known as Graha Bhedam. By taking each note of a base scale and treating it as the new starting point, musicians derived seven distinct Palais. The reason correctly explains that this systematic shifting of the fundamental note is the mechanism through which these new melodic structures were originally formed.

**67.** (C) I, II, and IV
Ancient music theory as described in the Natya Shastra used a specific distribution of twenty-two srutis among the seven notes. This 4,3,2,4,4,3,2 pattern defined the intervals of the Shadja Grama. The Madhyama Grama differed only in the position of the Panchama. These srutis were based on audible microtonal differences. Understanding this system is essential for tracing the evolution of scale theory.

**68.** (D) Timbre
Timbre is the acoustic property that describes the unique quality or color of a sound, allowing listeners to distinguish between different instruments or voices even when they play the same pitch at the same volume. It is determined by the specific combination and relative intensity of harmonic overtones. This characteristic is fundamental in orchestration, as it defines the aesthetic texture of musical experience.

**69.** (C) Suddha Rishabha - Ra
The seventy-two melakarta system uses a specific nomenclature for the variants of the seven notes. For Rishabha, the three variants are named Ra, Ri, and Ru. Suddha Rishabha is designated as Ra. Similarly, the variants of other notes like Gandhara and Madhyama have their own unique single-syllable codes. This naming convention allows for precise mathematical identification of any parent scale within the system.

**70.** (C) Statement I is true but Statement II is false
In ancient music theory, a Murchana refers to a scale formed by the sequential ascent and descent of seven notes. While Statement I is correct in noting its functional similarity to modern scales, Statement II is false. In reality, each Grama theoretically produces seven different Murchanas by starting on each of its seven notes. This modal shifting was the primary derivation method.

**71.** (D) Formants and vocal acoustics
Creating an effective choir arrangement requires an understanding of vocal acoustics and formants. Formants are specific frequency ranges where the vocal tract resonates most efficiently. By placing different voice types in their most resonant ranges, a composer can maximize the clarity and power of the ensemble. This application of acoustic principles ensures that each vocal part is projected clearly within the harmonic texture.

**72.** (A) I, II, and IV
Voice culture is a systematic training method designed to enhance a singer's range, power, and flexibility. It involves breathing exercises, resonance tuning, and precise control of the vocal apparatus. Effective voice culture allows a performer to execute complex melodic ornaments and maintain tonal stability across multiple octaves without causing physical strain. These principles are deeply embedded in Indian classical traditions through various practices.

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mathematical foundation of traditional Indian rhythmic theory.

**91.** (D) P-1, Q-2, R-3, S-4
Different notation systems use unique symbols to represent music. Staff notation is graphical, using five lines. Bhatkhande notation uses dots below for the lower octave. Paluskar notation employs complex symbols for rhythm. Carnatic notation is linear, using syllables with dots above for the higher octave. Each system reflects the aesthetic priorities of its tradition, providing a specialized way to document and teach.

**92.** (B) Shankarabharanam
Raga Dheerasankarabharanam, often simply called Shankarabharanam, is the Carnatic equivalent of the Western Major scale or Ionian mode. It uses natural versions of all seven notes. This scale serves as a fundamental reference point in both traditions. Recognizing this similarity is crucial for cross-cultural musical studies and for musicians who wish to translate melodies between Eastern and Western melodic systems accurately.

**93.** (C) Statement I is true but Statement II is false
The Bhuta Sankhya system uses concepts from nature to represent numbers. Statement I is true as it is used to name the twelve chakras in the melakarta system. However, Statement II is false because the 'Agni' chakra represents the number three, corresponding to the three sacred fires, not five. Correct application of this mnemonic system is essential for navigating parent scales in Carnatic music.

**94.** (D) Madhyama Grama
Historically, the Madhyama Grama was associated with a more somber and serious character compared to the Shadja Grama. This was due to the specific placement of its notes, particularly the shifted position of the Panchama, which altered internal consonant relationships. Ancient musicians selected gramas based on the aesthetic requirements of the performance. The Madhyama Grama provided a unique tonal landscape for melodic expression.

**95.** (A) I, II, and IV
The seventy-two melakarta scheme is a comprehensive mathematical system for classifying parent scales in Carnatic music. It uses twelve semitones to create seventy-two unique heptatonic scales. This system is divided into two halves based on the type of Madhyama used. It was specifically designed to be exhaustive for septatonic scales, providing a definitive framework that has guided South Indian musical melodic theory.

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**96.** (B) Raga Kalyani utilizes Suddha Madhyama.
Raga Kalyani is a prominent melakarta raga in Carnatic music characterized by its use of Prati Madhyama, not Suddha Madhyama. The other statements are correct: Todi uses flat versions of the second and sixth notes, Hindolam is pentatonic and omits the second and fifth, and Mohanam is a standard pentatonic raga. Correct identification of these notes is essential for performers today.

**97.** (A) Both A and R are true and R is the correct explanation of A.
Historically, orchestration in Carnatic music was minimal because the tradition prioritizes the intricate melodic and microtonal nuances of a single voice or instrument. The reason correctly explains that the focus on gamakas and linear development often conflicts with the harmonic progressions and massed sounds typical of orchestration. This emphasis on individual expression remains a defining characteristic of the South Indian classical tradition.

**98.** (A) Clarity and definition to hear intricate gamakas
A concert hall for Indian classical music must prioritize clarity and definition to allow the audience to hear the intricate gamakas and subtle microtonal variations. Excessive reverberation or high absorption can muddy the sound or strip it of richness. The goal is an acoustic balance that supports the resonance of the tanpura while ensuring that the fastest melodic nuances are clearly audible.

**99.** (C) I, II, IV, and V
The thirty-five tala scheme is a foundational rhythmic system in Carnatic music. It is formed by the interaction of the seven basic talas and the five jatis. Each jati modifies the length of the laghu, resulting in thirty-five possible combinations. While Statement III is incorrect

ending. Other statements regarding note counts, vakra progressions, and bhashanga accidental notes accurately reflect the structural possibilities within the tradition.

**118.** (B) I, III, and IV
Orchestration in Indian music involves arranging traditional melodies for an ensemble. It requires careful consideration of how to represent microtonal gamakas using various instruments. While Statement II is false because harmony is not the primary focus, the others correctly highlight the importance of timbral variety and the challenges of maintaining raga identity. Modern ensembles often use a mix of instruments for rich sound.

**119.** (A) Both A and R are true and R is the correct explanation of A.
Modern Carnatic music predominantly uses the thirty-five tala scheme, which is derived from the seven basic Suladi talas and five jatis. The reason correctly explains that this system provides a practical and comprehensive framework more adaptable to contemporary compositions than the ancient one hundred and eight tala system. This shift represents an evolution toward efficiency and standardization in the rhythmic practice.

**120.** (A) Splitting a time unit into component permutations
Prastara is one of the ten vital elements of the tala system, referring to the process of expanding or splitting a specific time unit into all its possible rhythmic permutations. It is a mathematical exercise that allows a musician to explore the full range of combinations within a given tala. This concept highlights the intersection of mathematics and rhythm in Indian classical music theory.

**121.** (C) P-1, Q-2, R-3, S-4
Landmarks in Indian music history are marked by influential authors and their texts. Bharata wrote the Natya Shastra, the earliest foundational work. Matanga authored the Brihaddesi. Sarangadeva composed the Sangita Ratnakara, a comprehensive medieval treatise. Venkatamakhin wrote the Chaturdandi Prakashika, which formalized the seventy-two melakarta system. These authors and texts represent the evolution of musical theory over many centuries of development.

**122.** (A) Both Statement I and Statement II are true
The definition of Suddha Svaras has shifted significantly over time. In the ancient period of Bharata, the natural scale was functionally equivalent to the modern Kharaharapriya. However, in the modern Carnatic system, the Suddha scale is Kanakangi, where the notes are at their lowest possible pitch. Both statements are true, highlighting the importance of historical context when studying Indian musical theory.

**123.** (D) Diaphragmatic breathing and precise laryngeal control
Developing agility and speed for fast melodic movements requires a combination of diaphragmatic breathing and precise laryngeal control. Diaphragmatic breathing provides a steady air supply, while laryngeal control allows for rapid and accurate changes in pitch. These techniques are central to voice culture, ensuring that the singer can execute complex melodic ornaments with clarity and ease without causing any vocal physical strain.

**124.** (B) I, II, and IV
Hindustani ragas are defined by their scales, emphasized notes, and the time of day they are performed. While Statement III is incorrect because time theory is more flexible than a rigid rule, the others correctly describe the importance of thats as parent scales and the roles of vadi and samvadi. These elements create the unique emotional atmosphere of the North Indian tradition.

**125.** (C) A is true but R is false.
The Katapayadi system is indeed a mnemonic device used to determine the serial number of a melakarta raga. However, the reason is false because the system translates letters into simple integers, not into frequency values in Hertz. The resulting numbers indicate the raga's position in the seventy-two melakarta table, informing the musician of its structure. Thus, the reason provides an incorrect explanation.

**126.** (D) Anudrutam
Chautal is a twelve-beat tala commonly used in the Dhrupad style of Hindustani music.

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other statements accurately reflect how these srutis ensure consonance. Understanding these intervals is vital for appreciating the depth of performance.

**109.** (C) Kriya - Physical action used to reckon musical time
Kriya is one of the ten vital elements of the tala system, referring to the physical actions used to count or reckon musical time. It is divided into two types: sashabda kriya, involving audible actions like claps, and nishabda kriya, involving silent actions. This physical manifestation of the rhythmic cycle is essential for maintaining timing and coordinating between the various performers during concerts.

**110.** (A) I, II, III, IV
Students typically begin with the seven basic Suladi Sapta Talas. Once these are mastered, they learn to apply the five jatis to create the thirty-five tala scheme. The theoretical study then advances to the ten vital elements, or Tala Dasa Pranas. Finally, they may explore highly specialized rhythms, such as the Tirupugazh Chandas talas. This progression moves from practice to theory.

**111.** (C) Statement I is true but Statement II is false
Resonance is the acoustic phenomenon where sound is amplified through sympathetic vibrations. While Statement I is correct, Statement II is false. A tambura resonator does not suppress harmonics; rather, its unique bridge design is specifically intended to produce a rich spectrum of overtones. These harmonics create the shimmering, complex drone that provides the essential tonal background for Indian classical music melodic performance.

**112.** (B) Bilawal
In modern Hindustani music theory, the 'Suddha' or natural scale corresponds to the Bilawal That. This scale uses the natural versions of all seven notes, equivalent to the Western Major scale. This was formalized in the early twentieth century by scholars like V.N. Bhatkhande. It serves as the reference point for all other thats, which are defined by their deviations from this.

**113.** (A) Both A and R are true and R is the correct explanation of A.
Western staff notation is an absolute system because each position on the staff represents a fixed frequency. The reason correctly identifies that standards like A equals four hundred and forty hertz provide an unchanging reference. This differs from the Indian sargam system, where Sa is relative. This absolute nature allows for precise synchronization between large numbers of instruments in a symphonic orchestra.

**114.** (A) I, II, and III
The Palai-Pan system of ancient Tamil music was a highly developed modal framework. It utilized a circular model for scale derivation and recognized twenty-two microtonal intervals. The system categorized melodies into various pans, which were equivalent to modern ragas. While it shared some concepts with the broader Indian tradition, it had its own unique terminology. Studying this reveals the long history of thought.

**115.** (C) P-1, Q-2, R-3, S-4
Raga classification is based on the relationship between parent and derived scales. A Janaka raga is a parent scale containing all seven notes. A Janya raga is any scale derived from a parent. An Upanga raga is a janya that uses only notes from its parent. A Bhashanga raga is a janya that includes foreign notes. These definitions are fundamental to Carnatic theory.

**116.** (D) Harmonic overtone spectrum
Even when playing the same pitch, a flute and a violin sound different because of their unique harmonic overtone spectrums. Each instrument produces a fundamental frequency along with a series of higher frequencies. The relative volume and presence of these overtones create the instrument's distinctive timbre or tone color. This acoustic property is determined by the instrument's shape, material, and sound initiation method.

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**117.** (C) Every raga must begin with Sa and conclude strictly with Ni.
While ragas follow specific rules, the statement that every raga must start with Sa and end strictly with Ni is incorrect. Ragas have varied starting notes and concluding notes, and while Sa is the tonic, it is not always the formal beginning or

regarding the specific math of all angas, the other statements correctly describe structural and functional aspects.

**100.** (D) P-1, Q-2, R-3, S-4
In the ancient Sa-Grama system, the twenty-two srutis are distributed among the seven notes. Shadja has four srutis, Rishabha has three, Gandhara has two, and Panchama has four. This specific sequence defines the exact microtonal intervals of the fundamental scale. This theoretical distribution provided the basis for consonance and scale derivation in early Indian musicology, as documented in various foundational texts.

**101.** (C) Laya
Laya is one of the ten vital elements, or Dasa Pranas, of the tala system. It represents the inherent tempo or the uniform interval between successive beats. In classical music, laya is categorized into three primary speeds: vilambit, madhya, and drut. Maintaining a consistent laya is fundamental for rhythmic precision and the overall aesthetic stability of a musical performance, regardless of cycle complexity.

**102.** (A) Both Statement I and Statement II are true
The concept of Raga did not appear suddenly; it evolved organically from the ancient Jaati system. While Jaatis were fixed melodic frameworks, Ragas offered more flexibility and emotional variety. Matanga's Brihaddesi is historically significant because it is the first major text to define and use the word 'Raga' in its modern musical sense. This transition marked a major turning point in development.

**103.** (D) Western Staff Notation
Western staff notation is designed to represent discrete pitches and precise rhythmic subdivisions. However, it struggles to accurately capture the continuous microtonal glides, or meend, that are central to Indian music without the use of numerous additional symbols. While Indian systems have developed specific markers for these ornaments, the standard staff system remains limited in showing the fluid movements essential to aesthetics.

**104.** (A) I, II, and III
The Grama-Murchana system was the primary melodic framework in ancient Indian music. It involved parent scales called gramas and their modal shifts known as murchanas. There were two main practical gramas: Shadja and Madhyama. Each produced seven murchanas by starting on different notes. While this system is no longer used, it provided the theoretical foundation from which modern raga systems eventually evolved.

**105.** (A) Both A and R are true and R is the correct explanation of A.
Vakra ragas are defined by their non-linear or zig-zag patterns in ascent or descent. This means the notes do not follow a straight sequential order. The reason provided is correct; this intentional deviation creates unique melodic phrases and aesthetic identities that distinguish the janya raga from its parent scale. This structural complexity is a key tool for expanding the tradition's melodic vocabulary.

**106.** (A) A medial concluding note within a phrase
In ancient jaati theory, Apanyasa refers to a note that serves as a medial conclusion within a musical phrase. It is one of the ten essential characteristics used to define the melodic structure of a jaati. While the nyasa note marks the final end of a composition, the apanyasa provides a point of temporary rest, helping to organize the melodic flow and identity.

**107.** (D) P-1, Q-2, R-3, S-4
The Bhuta Sankhya system assigns numbers to words based on traditional associations. 'Netra' represents two. 'Veda' represents four. 'Ritu' signifies six. 'Rishi' represents seven. In Carnatic music, these terms are used to identify the twelve chakras of the melakarta system, providing a mnemonic way to recall the group's numerical position and its underlying scale characteristics during musical study and performance.

**108.** (B) I, II, III, and V
The twenty-two srutis are the foundation of Indian microtonal theory, providing the units for measuring intervals between notes. They are distributed among the seven swaras to form different scales. While Statement IV is incorrect about being equal divisions like cents, the

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Its structure includes measures, claps, and empty beats. However, the anudrutam is a rhythmic component specific to the Carnatic tala system and is not used in the Hindustani tradition. Identifying these structural differences is important for understanding the distinct rhythmic languages and timekeeping methods of major Indian branches.

**127.** (A) P-1, Q-2, R-3, S-4
Voice registers are defined by the physical state of the vocal folds and the resulting acoustic profile. Chest voice uses thick vocal fold mass. Head voice uses thinner folds for higher pitches. Falsetto involves only the edges vibrating, creating an artificial high register. Vocal fry is the lowest register, characterized by irregular vibrations. Understanding these registers is vital for achieveing healthy production.

**128.** (B) I, II, III, and V
Jaati lakshanas were the ten essential characteristics that defined ancient melodic modes. These included the starting note, predominant note, and ending note. While Statement IV is incorrect because jaatis were modal and not based on modern thats, the other statements accurately reflect how these rules maintained mode identity. This foundational system provided the theoretical scaffolding for the later development of raga theory.

**129.** (B) D Clef - Percussion Clef
In Western music notation, the primary clefs are the G clef, F clef, and C clef. There is no "D clef" used as a percussion clef; instead, percussion instruments use a specialized neutral clef consisting of two vertical bars. Correct identification of clefs is fundamental for reading scores, as the clef determines the pitch associated with each line and space on the staff.

**130.** (C) Statement I is true but Statement II is false
Sruti is traditionally defined as a distinct, audible interval, as noted in Statement I. However, Statement II is false because psychoacoustic research shows that the perception of sruti is not absolute; it is highly dependent on the melodic context. The way a listener hears a microtonal interval can change based on the raga performed, highlighting the relative nature of Indian musical intervals.

**131.** (C) One laghu of 4 beats
Eka tala is the simplest of the suladi sapta talas, consisting only of a single laghu. In chatusra jati, the laghu is defined as having four beats. Therefore, chatusra jati eka tala is a four-beat cycle represented by one laghu. Understanding these basic structures is the first step in learning the Carnatic rhythmic system, providing the foundation for more complex rhythmic talas.

**132.** (A) Both A and R are true and R is the correct explanation of A.
The distribution of twenty-two srutis creates an unequal temperament because the intervals between notes are based on natural acoustic ratios rather than equal mathematical divisions. The reason correctly explains that this leads to varying cent values, unlike Western equal temperament. This adherence to natural consonance gives Indian classical music its unique tonal quality and allows for the sophisticated use of microtonal ornaments.

**133.** (C) I, II, and IV
Tirupugazh is a collection of Tamil devotional hymns famous for their rhythmic complexity. These works are based on poetic meters called chandas, which create unique and often asymmetrical rhythmic cycles. While Statement III is incorrect about the number of compositions, the others accurately describe the rhythmic innovation. They represent a peak of rhythmic integration in the South Indian musical and literary tradition.

**134.** (B) P-1, Q-2, R-3, S-4
The twelve chakras of the melakarta system are numbered using the Bhuta Sankhya system. Indu corresponds to one, Rishi corresponds to seven, and Vasu corresponds to eight. Aditya, representing the twelve suns, corresponds to twelve. This numbering system allows musicians to quickly locate a raga within the seventy-two-scale grid. Knowing the chakra number is essential for identifying specific variants of the notes.

**135.** (D) Pa of Sa-Grama versus the Pa of Ma-Grama
The Pramana Sruti is a fundamental microtonal unit in ancient Indian music theory. It represents the tiny interval difference between the Panchama of the Shadja Grama and the slightly

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lower Panchama of the Madhyama Grama. This interval was used to define the unit of twenty-two srutis. Demonstrating this difference through experiments was a key part of ancient musicology, establishing the mathematical basis.

**136.** (A) The tempo or spacing between successive beats
Laya is one of the ten vital breaths of tala, referring to the tempo or the uniform speed at which beats occur. It is the steady pulse that underlies a musical performance. Laya is typically classified into slow, medium, and fast speeds. Maintaining a consistent laya is essential for rhythmic stability, as all other rhythmic elements are executed relative to this primary pulse.

**137.** (C) Statement I is true but Statement II is false
The Shodasangas are a system of sixteen rhythmic limbs that expand upon the basic Shadangas. While Statement I is correct, Statement II is false because both drutam and anudrutam are included as fundamental units within the sixteen-anga system. These components provide a highly detailed set of building blocks for measuring time, allowing for the construction of mathematically complex and long rhythmic cycles.

**138.** (A) 20
Using the Katapayadi scheme for Natabhairavi, we look at the first two syllables: "Na" and "Ta". "Na" corresponds to zero and "Ta" corresponds to two. Reversing these digits gives twenty. Therefore, Natabhairavi is the twentieth melakarta raga. This mnemonic system is an essential tool for Carnatic musicians, as it allows them to immediately deduce the scale structure and parentage of any raga.

**139.** (A) Both A and R are true and R is the correct explanation of A.
Modern notation systems, particularly Western staff notation, are discrete and struggle to represent the continuous microtonal movements, or gamakas, central to Indian music. The reason correctly states that these glides are fundamental to aesthetics but evade precise notation. This highlights the importance of the oral tradition, where the nuances of a raga must be heard and felt rather than just read.

**140.** (B) I, II, and IV
The That system, popularized by Bhatkhande, organizes Hindustani ragas into ten parent scales. While Statement III is incorrect because thats are always heptatonic, the others correctly describe their role as classification tools rather than performance entities. A that provides the basic scalar structure, while a raga adds specific movement rules. This system remains the standard for organizing the North Indian classical tradition.

**141.** (C) P-1, Q-2, R-3, S-4
Dynamic markings in Western notation provide instructions for volume. Piano means soft, while forte means loud. A crescendo indicates a gradual increase in volume, and a diminuendo signifies a gradual decrease. These markings are essential for expressing the emotional range of a composition. By following these instructions, performers ensure that the music is played with the specific expressive nuances intended by composers.

**142.** (D) Reverberation time
Reverberation time is the duration it takes for sound to decay in a room after the source has stopped. If a room is too reflective, sound lingers too long, creating a "muddy" effect. A sound engineer manages this by using acoustic panels to absorb sound energy. Proper control of reverberation is essential to ensure the audience can hear intricate musical details clearly without overlapping.

**143.** (A) 'Anagata Graha' is when the tala starts after the music.
In the tala system, Graha refers to the relationship between the start of the music and the start of the tala cycle. Statement A is incorrect because 'Anagata Graha' is when the music starts after the tala, not before. 'Atita Graha' is when the music starts before the tala. Correct understanding of these concepts is essential for synchronization during classical musical performances.

**144.** (B) I, II, IV, and V
Gramas were the parent scales of ancient Indian music, providing the foundation for modal shifts. While Statement III is incorrect about their modern practical use, the others accurately describe the roles of Shadja and Madhyama

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gramas and their relationship to srutis. These ancient structures are the historical ancestors of the raga system. Studying them helps trace the evolution of melodic theory in India.

**145.** (A) Both A and R are true and R is the correct explanation of A.
Aligning the vocal tract is a core principle of voice culture because it ensures efficient passage of air and sound. The reason is correct; proper alignment minimizes resistance and allows for maximum resonance, helping the singer produce a clear sound without strain. This focus on physical mechanics is essential for developing a healthy technique that can withstand the demands of long musical performances.

**146.** (A) An experiment using two veenas to demonstrate srutis
Chatuh-Sarana is a famous experiment described in ancient texts to demonstrate the existence and distribution of the twenty-two srutis. It involves using two veenas, one kept at a constant pitch and the other retuned. By observing audible shifts in pitch across four stages, musicians were able to verify the microtonal intervals that form the mathematical basis of Indian scale theory and consonance.

**147.** (A) Both Statement I and Statement II are true
Marga talas are the ancient, sacred rhythmic cycles codified in early musical treatises, while Desi talas represent the more fluid and varied regional forms that evolved later. Both statements are true, highlighting the transition from a rigid universal system to a more diverse and practical set of rhythmic practices. This evolution reflects how the tradition adapted to regional tastes over many centuries.

**148.** (D) P-1, Q-2, R-3, S-4
Raga lakshanas define the roles of different notes. The vadi is the most important note. The samvadi is the second most important and consonant note. The anuvadi is a supporting note. The vivadi is a dissonant note that must be used sparingly. These relationships create the melodic hierarchy, guiding the performer in both composition and improvisation to maintain the traditional aesthetic.

**149.** (C) I, II, and IV
Modern ragalakshanas encompass the rules and characteristics that define a raga's identity, including scale structure and emphasized notes. While Statement III is incorrect about all janyas being heptatonic, the others correctly describe the importance of vadi and the use of characteristic phrases. These lakshanas ensure a raga remains distinguishable, providing a framework for performers to explore melodic potential within traditional boundaries.

**150.** (A) I, II, III, IV
In Carnatic music, rhythmic units are measured in aksharas. An anudrutam is the shortest at one beat. A drutam consists of two beats. In chatusra jati, a laghu has four beats. A khanda laghu is longer, containing five beats. Therefore, the correct sequence from shortest to longest duration is anudrutam, drutam, chatusra laghu, and khanda laghu. Knowing these values is essential for calculation.

**151.** (D) Mela
Graha, amsa, and nyasa are three of the ten essential characteristics used to define ancient jaatis. Mela, however, is a much later concept that refers to the parent scales in the modern Carnatic classification system. Jaati theory predates the mela system by centuries. Understanding this distinction is key to tracing historical development from modal frameworks to modern mathematical and scalar musical classifications.

**152.** (A) Both A and R are true and R is the correct explanation of A.
The timbre of an instrument is determined by its harmonic series. Every musical sound consists of a fundamental frequency and a series of overtones. The reason correctly explains that the relative volume of these overtones create the unique tonal quality of each instrument. This acoustic phenomenon allows us to distinguish between instruments playing the same note, as physical structures emphasize different harmonic spectrums.

**153.** (C) 28
To find the melakarta number of Harikambhoji, we use the syllables "Ha" and "Ra". In the Katapayadi system, "Ha" corresponds to eight and "Ra" corresponds to two. Reversing these

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with sensitivity, the music can lose its essential Indian identity. Successful orchestration must find creative ways to suggest these glides through carefully written melodic lines and unique instrumental combinations.

**172.** (A) Both A and R are true and R is the correct explanation of A.
In the thirty-five tala scheme, the jati specifically determines the number of beats in the laghu. The reason is correct; the other primary components, the drutam and anudrutam, have fixed durations of two and one aksharas respectively. This means that any change in the jati will only affect the length of its laghu, while the other limbs remain entirely constant.

**173.** (C) The highest pitch a melody can reach
In ancient jaati lakshana, Tara refers to the highest pitch a melody is allowed to reach. It is one of the ten characteristics that define the vertical range of a melodic mode. Similarly, the 'mandra' lakshana defines the lowest pitch. Together, these rules established the register and boundaries for each jaati, ensuring its melodic movement remained within its traditionally specified range.

**174.** (D) I, II, and III
The concept of raga evolved over a long period from early modal frameworks. Matanga's treatise was a key milestone in this development. While Statement IV is incorrect because the melakarta system is a much later innovation, the others accurately describe the growth of melodic theory. This progression shows how Indian music moved from ancient chanting toward the complex and highly structured system.

**175.** (A) P-1, Q-2, R-3, S-4
Carnatic tala notation uses specific symbols for different limbs. An anudrutam is represented by 'U'. A drutam is marked by 'O'. A laghu is indicated by a vertical line 'I', and a guru is shown by the numeral '8'. These symbols allow for the concise documentation of a tala's structure. By reading these signs, a musician can understand the sequence.

**176.** (B) Audava has 5 notes, Shadava has 6 notes
The fundamental difference between an Audava raga and a Shadava raga lies in the number of notes they contain. An Audava raga is a pentatonic scale, meaning it has five notes in its ascent or descent. A Shadava raga is a hexatonic scale, containing six notes. These classifications are central to raga theory, as they define the scale's melodic complexity and movement.

**177.** (A) Both A and R are true and R is the correct explanation of A.
The ancient Palai system and the modern Melakarta system are historically and conceptually linked. The reason is correct; both systems are based on the mathematical permutation of notes within an octave to derive primary scales. The Palai system used modal shifting, while the Melakarta system uses systematic substitution. This common foundation shows that comprehensive melodic classification is a consistent feature.

**178.** (A) 22 Srutis and Chatuh-Sarana
A musicologist studying microtones in the oldest classical text would focus on the twenty-two srutis and the Chatuh-Sarana experiment. These concepts are central to the Natya Shastra's explanation of how musical notes are formed and related. The other options are much later developments. The ancient text's focus on audible microtonal intervals provides the foundational theory for the entire history of Indian microtonality.

**179.** (C) I, II, III, and V
Raga Yaman is a primary evening raga in the Kalyan That. It uses all natural notes except for a sharp fourth. While Statement IV is incorrect because it is actually a sampurna raga, the other statements accurately describe its structure, key notes, and performance time. It is known for its serene mood and is often the first raga taught to students.

**180.** (D) P-1, Q-2, R-3, S-4
Scientific terms describe different aspects of sound. Wavelength is the distance between wave units. Fundamental frequency is the lowest pitch. An overtone is a higher resonant frequency. A decibel is the unit for measuring sound intensity. Understanding these physical properties is essential for musicians, as they provide the objective basis for the subjective experiences of pitch, timbre, and loudness in music.

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dash indicates note prolongation. A dot below a note signifies the lower octave, and a dot above indicates the higher octave. An underline is used to mark a komal or flat note. These symbols provide a concise way to write down melodic information, making it easier to preserve classical compositions.

**163.** (C) Statement I is true but Statement II is false
In modern Hindustani music, the natural scale corresponds to the Bilawal That. However, Statement II is false because in the ancient period of the Natya Shastra, the basic scale was equivalent to the modern Kharaharapriya or Kafi That. This shift shows how the reference point for natural notes has moved. Understanding this historical change is vital for interpreting ancient musicological Indian texts.

**164.** (D) Ritu
The twelve chakras of the melakarta system are named using the Bhuta Sankhya system. The sixth chakra is called Ritu, referring to the six seasons in the traditional Indian calendar. Each chakra contains a group of six parent scales that share the same variants of Rishabha and Gandhara. This systematic grouping helps musicians organize and remember the characteristics of all seventy-two melakartas.

**165.** (C) I, II, and IV
Marga talas are the ancient, codified rhythmic cycles described in early texts like the Natya Shastra. They were considered fundamental and universal, with a focus on sacred performance. While Statement III is incorrect about modern usage, the others accurately reflect their historical significance. These talas laid the theoretical groundwork for the development of Indian rhythm, providing initial frameworks for measuring musical time.

**166.** (C) A is true but R is false.
Carnatic notation uses the first letters of sargam syllables to represent notes, which is a common and practical method. However, the reason is false because this basic notation cannot fully capture the microtonal nuances and continuous glides of gamakas. These essential aesthetic elements still rely heavily on the oral tradition. While the assertion is true, the reason incorrectly claims notation replaces teachers.

**167.** (D) Chatusra Jati Triputa (Adi) Tala
The sequence of one laghu followed by two drutams defines the structure of Triputa tala. When the laghu is of chatusra jati, the total count is eight beats. In Carnatic music, this specific configuration is widely known as Adi Tala, the most popular rhythmic cycle. Understanding this structure is fundamental for any performer, as it provides a stable framework for most compositions.

**168.** (A) P-1, Q-2, R-3, S-4
Indian musical notes can be mapped to Western scale degrees. Shadja is the tonic. Suddha Rishabha is the minor second. Antara Gandhara is the major third, and Suddha Madhyama corresponds to the perfect fourth. This mapping is useful for cross-cultural studies and for understanding how the same frequency relationships are used in different musical traditions. It highlights common acoustic melodic foundations.

**169.** (C) It is primarily used to determine the rhythmic duration of a tala.
Bhuta Sankhya is a mnemonic system using nature-related words to represent numbers. While it is used for naming chakras, Statement C is incorrect because it is not primarily used to determine the rhythmic duration of a tala. Rhythmic durations are measured using angas and aksharas. The system's primary application is in the organization and nomenclature of melodic parent scales, not rhythmic calculations.

**170.** (A) I, II, and III
Acoustic interference occurs when two or more sound waves interact. Constructive interference increases volume, while destructive interference can cancel sound out. This phenomenon also leads to the creation of beats when frequencies are close together. While Statement IV is incorrect about constant constructive interference in concert halls, the others accurately describe scientific principles. Understanding interference is crucial for managing sound in performances.

**171.** (A) Both Statement I and Statement II are true
Orchestrating Indian music is challenging because it requires translating microtonal gamakas into parts for instruments that may only play discrete notes. Both statements are true, highlighting that if this translation is not handled

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digits gives twenty-eight. This mnemonic system is an invaluable tool for musicians, allowing them to quickly identify the scale structure of any melakarta raga within the comprehensive seventy-two-scale framework of modern Carnatic music.

**154.** (A) I, II, III, and IV
Western staff notation is a standardized system for documenting music. It uses a five-line grid, clefs to indicate pitch, and various symbols for duration. While Statement V is false because it does not use sargam syllables, the other statements correctly describe its structural elements. This notation allows for the precise representation of complex multi-part compositions, facilitating the performance of large-scale musical works.

**155.** (D) P-1, Q-2, R-3, S-4
Each of the suladi sapta talas has a unique arrangement of limbs. Dhruva tala is laghu-drutam-laghu-laghu. Matya tala is laghu-drutam-laghu. Rupaka tala is drutam-laghu. Jhampa tala is laghu-anudrutam-drutam. These structural patterns, combined with the five jati variations, create the thirty-five tala scheme. Mastering these basic structures is fundamental for any student, as they form the backbone of the rhythmic tradition.

**156.** (D) Statement I is false but Statement II is true
The ancient Palai system and the modern Melakarta system are conceptually related but not identical. Statement I is false because they have significant theoretical differences. However, Statement II is true; the Palai system used a circular model called Vattapalai to derive scales through shifting of the tonic note. This indicates that South Indian music had its own highly sophisticated modal theory millennia ago.

**157.** (C) To interpret scores, balance dynamics, and ensure timing
In an orchestral setting, the conductor's role is multi-faceted. They interpret the musical score, decide on tempo, balance dynamics between different sections, and ensure performers are in synchronization. Far beyond just keeping time, a conductor shapes the emotional trajectory of the performance. Their leadership is essential for turning a group of individual instrumentalists into a unified and expressive musical ensemble during complex performances.

**158.** (D) Time theory is rigidly followed in Carnatic music.
While Hindustani music follows a fairly strict time theory for ragas, Carnatic music does not follow such a system rigidly. In South Indian music, most ragas can be performed at any time. The other statements correctly describe the North Indian associations between specific note combinations and times like dawn or dusk. This difference highlights a major aesthetic distinction between the two major traditions.

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**159.** (A) Both A and R are true and R is the correct explanation of A.
Vakra ragas use non-linear scales where notes are not in sequential order in ascent or descent. The reason correctly explains that this structural variety allows for the creation of an almost infinite number of janya ragas beyond simple linear subsets of parent melakartas. By introducing these zig-zag patterns, the raga system achieves vast melodic diversity, providing musicians with a rich musical vocabulary.

**160.** (B) I, II, III, and IV
Voice culture acoustics involves understanding how the body produces and resonates sound. Key aspects include diaphragmatic breathing, laryngeal control, and vocal tract alignment. By mastering these principles, a singer can maximize their potential while minimizing strain. This scientific approach ensures consistency and expressive power, allowing the performer to navigate complex melodic and emotional demands of classical music with greater ease.

**161.** (B) Guru
In the system of sixteen rhythmic limbs, the guru is an anga with a fixed duration of eight aksharas. It is twice the length of a standard laghu. Other units include the plutam at twelve and the kakapadam at sixteen aksharas. While these longer units are rare today, they were essential for measuring the extremely long time cycles described in ancient musical treatises.

**162.** (A) P-1, Q-2, R-3, S-4
The Bhatkhande notation system uses specific symbols to document Hindustani music. A

**181.** (A) Both Statement I and Statement II are true
The Dasa Pranas are the ten vital elements of the tala system. Both statements are true: these elements include laya and gati. 'Gati' refers to the internal gait or the number of subdivisions within a single beat. Common gatis include chatusra and tisra. This allows for rhythmic variety even when the main tempo remains constant, making it a crucial tool.

**182.** (B) Bhashanga
A Bhashanga raga is specifically defined by the inclusion of an 'anya-svara', which is a note foreign to its parent melakarta. This accidental note is used in specific phrases and adds a unique aesthetic color. It is an exception to the rule that a janya raga should only use notes from its parent. This concept allows for greater melodic flexibility and nuanced personalities.

**183.** (D) I, II, and III
Grama ragas were the early melodic modes derived from the ancient grama and murchana system. They represent an intermediate stage in the evolution toward the modern raga. While Statement IV is incorrect about modern concert usage, the others accurately describe their historical origins and theoretical connection. These modes provided the framework for early compositions before the raga system became dominant in India.

**184.** (A) Both A and R are true and R is the correct explanation of A.
Singing in a dry acoustic environment can quickly lead to vocal fatigue. The reason is correct; without the natural amplification provided by sound reflections, a singer feels forced to push their voice harder to fill the room. This increased physical effort puts extra strain on the vocal folds. Understanding room acoustics is therefore vital for performers to adjust their technique and health.

**185.** (C) Graha Bhedam (modal shift)
Graha Bhedam is the process of treating any note other than the original Sa as the new fundamental tonic. By keeping the absolute frequencies of notes constant but changing the reference point, a completely new raga can emerge. This ancient technique was used to derive multiple scales and remains a sophisticated tool for theoretical analysis and creative experimentation in modern Indian classical music.

**186.** (A) P-1, Q-2, R-3, S-4
Tirupugazh hymns by Arunagirinathar are unique due to their reliance on chandas. The rhythm is dictated by the syllable structure, leading to unconventional beat groupings and asymmetrical phrasing. Unlike standard talas, these cycles use specialized combinations of limbs to match the poetic flow. Performing these hymns requires deep knowledge of both language and advanced rhythmic theory, making them a distinctive musical heritage.

**187.** (D) They form the primary framework for modern film music rhythms.
The Shodasangas are an ancient system of sixteen rhythmic limbs used to measure time. While they provide a sophisticated theoretical framework, Statement D is incorrect because they are not used in modern film music rhythms, which follow simpler patterns. The other statements accurately describe components like the sixteen-beat kakapadam, which were part of this highly advanced ancient rhythmic classification system of India.

**188.** (B) I, II, and IV
Voice registers refer to different modes of vocal fold vibration. Chest voice is used for lower notes, while head voice is used for higher registers. While Statement III is incorrect about falsetto being the primary register for power, the others correctly highlight the importance of blending registers. Effective training focuses on navigating these transitions to achieve a wide range and tonal quality.

**189.** (D) Statement I is false but Statement II is true
In Western staff notation, Statement I is false because markings like 'p' and 'f' indicate volume, not tempo. However, Statement II is true; tempo is specified using Italian terms like 'Allegro' or beats per minute. This distinction is fundamental for correctly interpreting a musical score. While dynamics tell the performer how loudly to play, tempo markings provide the precise speed intended.

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these principles is essential for instrument design and for mastering the techniques used in playing.

**246.** (B) Modern performance exactly utilizes only 22 discrete pitch frequencies.
The twenty-two srutis are a theoretical framework used to explain microtonal intervals and consonance. Statement B is incorrect because modern performance does not strictly limit itself to only twenty-two discrete frequencies; instead, it uses these microtones as a guide for fluid and continuous glides. The other statements accurately reflect the ancient distribution and the role of srutis as mathematical foundations for nuances.

**247.** (A) Both Statement I and Statement II are true
Both statements about Bhashanga ragas are true. These ragas are characterized by the use of at least one note foreign to the parent melakarta. This accidental note must be used in a way that maintains aesthetic harmony, often borrowed from related scales. The inclusion of accidental notes adds a unique melodic complexity, distinguishing Bhashanga ragas and expanding the potential of the system.

**248.** (B) Both A and R are true but R is not the correct explanation of A.
While the Palai-Pan system is discussed in ancient Tamil literature, it is fundamentally a musical framework for melodic modes. Therefore, the assertion is false. Similarly, the reason is false because the Silappadikaram provides extensive theories on musical scales and modal shifts, not just dance. Both statements are incorrect, failing to acknowledge that this ancient text is an important source for musical theory.

**249.** (C) P-1, Q-2, R-3, S-4
Different voice culture techniques aim for specific improvements. Pranayama focuses on breath control. Kharaj sadhana is used to develop resonance in the lower octave. Akar sadhana helps with vowel clarity across different notes. Brigha practice is essential for building the agility needed for fast ornaments. Mastering these various exercises is necessary for a classical singer to achieve a versatile vocal technique.

**250.** (A) I, II, III, and IV
The four statements provided accurately describe the long historical evolution of the Raga concept. It began with the ancient chanting and modal grama system, eventually moving to formalized jaati lakshanas. Over centuries, these frameworks transformed into the modern raga system characterized by its emotional depth and structural complexity. This progression reflects the constant refinement of melodic theory throughout traditional Indian history.

**251.** (B) The acoustic measurement of microtones
In the ancient period, the development of musical scales was primarily grounded in the precise acoustic measurement of microtones. This rigorous approach provided a technical foundation for constructing melodic frameworks before the adaptation of these systems to align with evolving performance practices. Such historical measurements were essential for defining the structural relationships between various musical intervals and notes.

**252.** (A) The distribution of the 22 Srutis
The systematic distribution of the twenty-two microtonal intervals remains the essential metric for classifying melodic structures. This quantitative division allows researchers to distinguish between various ragas and understand the underlying acoustic principles across different historical eras. By mapping these specific distributions, scholars can effectively identify the fundamental characteristics that define both ancient and modern Indian musical scales.

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**253.** (C) To align with performance practices
During the medieval and modern periods, musical theorists shifted their approach to the distribution of microtones to reflect contemporary performance requirements. Unlike ancient methods focused solely on acoustic measurements, these later developments prioritized the practical execution of music. This adaptation ensured that theoretical frameworks evolved alongside the dynamic changes in how melodies were rendered and practiced in various eras.

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**199.** (C) Statement I is true but Statement II is false
Statement I is correct; the Dattilam is an ancient musicological text that provides early references to the Grama-Murchana system. However, Statement II is false because the Natya Shastra contains extensive and detailed chapters on both Gramas and Srutis. In fact, it is the primary source for our understanding of the ancient twenty-two sruti system and its role in early music.

**200.** (A) Adding hard reflective surfaces
A "dead" sound occurs when there is too much absorption and not enough reflection. To improve resonance, one must add hard, reflective surfaces like wood. These materials allow sound waves to bounce back, creating natural reverberation that gives music a richer quality. This acoustic modification ensures that the instrument's sound has more sustain and is heard more clearly by the musical audience.

**201.** (A) Both A and R are true and R is the correct explanation of A.
The ancient Tamil Palai system used the technique of modal shift of tonic to derive its scales. The reason correctly explains that this was achieved by taking consecutive notes of a base scale and treating each as the new fundamental tonic. This systematic process resulted in seven distinct melodic structures called Palais, demonstrating a highly sophisticated mathematical approach to scale derivation.

**202.** (A) P-1, Q-2, R-3, S-4
Yati describes the visual or geometric shape of rhythmic phrases. Sama yati is uniform. Srotovaha yati widens. Gopuccha yati narrows. Damaru yati is narrow in the middle and wide at the ends. These patterns provide a structural way to organize rhythmic syllables. Performers use these different yatis to add variety and sophisticated structural interest to their improvisations and formal compositions.

**203.** (D) I, III, and IV
Hindustani raga classification is based on the That system, which groups ragas into ten parent scales. While Statement II is incorrect because thats are always sampurna, the others correctly describe how ragas are related to parent scales and the roles of vadi notes. This system provides a practical way for musicians to learn and organize the vast melodic North Indian repertoire.

**204.** (B) Brass instruments are completely avoided due to their harsh overtones.
In Western orchestration, brass instruments like trumpets are essential components used for their powerful timbres. Statement B is incorrect because they are not avoided but are carefully balanced with other sections. The string section is the core of the orchestra, woodwinds provide soloistic colors, and the percussion section includes both pitched and unpitched instruments. Each family contributes to the rich sound.

**205.** (A) Both Statement I and Statement II are true
Both statements regarding the Chatuh-Sarana experiment are true. This ancient experiment used two veenas to demonstrate the existence of twenty-two srutis. One veena was kept at a constant pitch as a reference, while the second veena was retuned through four stages. By observing the microtonal shifts, musicians verified the intervals and distribution of srutis, establishing the mathematical foundations of music theory.

**206.** (D) 5 (Laghu) + 1 (Anudrutam) + 2 (Drutam) = 8
Jhampa tala is structured as one laghu, one anudrutam, and one drutam. In khanda jati, the laghu consists of five beats. The anudrutam is always one beat, and the drutam is always two beats. Adding these values results in a total of eight aksharas for one complete cycle of khanda jati jhampa. Correct calculation of these beats is essential for rhythmic accuracy.

**207.** (A) Both A and R are true and R is the correct explanation of A.
Janya ragas are considered infinite in possibility because they are derived from the seventy-two parent melakartas using various rules. The reason is correct; by omitting notes, using non-linear paths, or adding foreign notes, musicians can create a limitless variety of melodic scales. This mathematical potential for derivation is what allows the Indian raga system to be so vast and diverse.

**208.** (B) P-1, Q-2, R-3, S-4
Each orchestral family uses a different acoustic mechanism. Strings rely on bow friction.

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**190.** (A) Both A and R are true and R is the correct explanation of A.
The seventy-two melakarta system is indeed mathematically exhaustive for septatonic scales using twelve semitones. The reason is correct; it systematically permutes the three possible variants of Ri and Ga and the two variants of Ma, Dha, and Ni, while keeping the tonic and fifth constant. This rigorous logical framework provides a definitive and complete classification system for South Indian parent scales.

**191.** (A) A clap (Tali)
In the Hindustani rhythmic system, the first beat of a tala cycle is called the 'Sam'. In Teental, which is a sixteen-beat cycle, the Sam is indicated by a firm clap. This beat is the most significant point, where the performer typically resolves their melodic phrases and the percussionist emphasizes rhythmic completion. Identifying the Sam is crucial for synchronization during any performance.

**192.** (B) P-1, Q-2, R-3, S-4
Many ragas in the Carnatic and Hindustani traditions share identical scale structures despite different names. Hindolam corresponds to Malkauns. Mayamalavagowla is the equivalent of Bhairav. Kalyani matches Yaman, and Kharaharapriya is identical to Kafi. Recognizing these cross-system pairs is essential for musicians who study both styles, as it highlights the underlying melodic unity of Indian classical music across different regional traditions.

**193.** (B) I, II, IV, and V
Modern raga classification relies on systematic frameworks like thats in the North and melakartas in the South. While Statement III is incorrect about thats having five notes, the others accurately describe how these systems categorize ragas based on scale structure. This organization provides a mathematical way to understand the relationships between thousands of different ragas, helping musicians navigate the vast landscape.

**194.** (A) Sound travels faster in a vacuum than in air.
Sound is a mechanical wave that requires a medium to travel. Therefore, Statement A is incorrect because sound cannot travel in a vacuum. The other statements are correct: pitch depends on frequency, loudness on amplitude, and timbre on the harmonic spectrum. These fundamental physical principles are essential for understanding how music is produced, transmitted, and perceived by the human ear.

**195.** (A) Both A and R are true and R is the correct explanation of A.
The uneven distribution of twenty-two srutis was a deliberate feature of ancient music theory. The reason is correct; this specific arrangement ensures that the notes form natural acoustic consonances like perfect fifths. This adherence to mathematical and acoustic purity provided the foundation for complex raga development. By aligning notes in this way, ancient musicians created a tonally stable melodic framework.

**196.** (D) Sangita Sampradaya Pradarshini
While the melakarta system was formalized earlier, it was the Sangita Sampradaya Pradarshini that systematically applied the Katapayadi scheme to the seventy-two melakartas as we know them today. This nineteenth-century text preserved the music and theory of the South Indian tradition. The application of this mnemonic system allowed musicians to easily identify and remember names and numbers within the modern framework.

**197.** (C) P-1, Q-2, R-3, S-4
Janya ragas are classified by structural deviations. A Varja raga omits one or more notes. A Vakra raga has a non-linear melodic progression. An Upanga raga uses only those notes present in its parent melakarta. A Bhashanga raga incorporates accidental or foreign notes not found in the parent scale. These categories help musicians understand the rules of each melodic raga.

**198.** (B) I, II, and IV
The Tala Dasa Pranas are the ten vital elements that define the rhythmic system in Indian music. While Statement III is incorrect regarding the specific math of all angas, the others correctly describe the importance of concepts like laya, yati, and kriya. These pranas provide a comprehensive theoretical framework for understanding rhythmic cycles, ensuring that all aspects of musical time are organized.

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**218.** (A) Both A and R are true and R is the correct explanation of A.
The Indian mela system provided a mathematically exhaustive classification of scales long before the Western cycle of fifths was fully formalized. The reason is correct; Venkatamakhin's seventeenth-century work systematically calculated all seventy-two possible permutations of the twelve semitones to create septatonic parent scales. This created a definitive framework that has organized the entire Carnatic raga tradition for several centuries.

**219.** (D) P-1, Q-2, R-3, S-4
Desi talas evolved from regional folk practices and are characterized by their fluidity and variety across different parts of India. Unlike the rigid ancient Marga talas, Desi forms were highly adaptable to contemporary musical styles. They were eventually codified in medieval treatises. This development highlights the transition from a universal classical system to a diverse and practical set of rhythmic cycles.

**220.** (B) I, II, and IV
Voice culture involves techniques to improve performance and health. While Statement III is incorrect about only focusing on the higher register, the others correctly highlight the importance of breath control, resonance tuning, and blending registers. These practices allow a singer to develop a powerful and flexible voice. By understanding physical and acoustic principles, performers achieve greater expressive range while avoiding strain.

**221.** (C) Sangita Parijata (Ahobala)
Ahobala's seventeenth-century text, Sangita Parijata, is famous for being the first to systematically map the twenty-two srutis to specific string lengths on the Veena. By providing these mathematical measurements, the text offered a precise way to locate each note's position, bridging theory and practical instrumental performance. This work was a significant milestone in the scientific study of Indian classical musicology.

**222.** (C) Statement I is true but Statement II is false
In staff notation, Statement I is correct; rests are essential symbols that indicate silence for a specified duration. However, Statement II is false because a quarter rest has the same duration as a quarter note, not a half note. A half note lasts twice as long as a quarter rest. Understanding the relationship between these rhythmic symbols is fundamental for correctly reading scores.

**223.** (A) Both A and R are true and R is the correct explanation of A.
Ancient melodic classification relied on the Grama-Murchana and Jaati systems rather than the modern Mela-Janya framework. The reason is correct; early musicians used modal shifts and specific note functions within parent scales to derive a variety of melodies. This approach was more focused on modal variation than on the exhaustive mathematical permutation of semitones that defines later Melakarta systems.

**224.** (B) P-1, Q-2, R-3, S-4
Raga lakshanas provide rules for note usage. Alpatva is the sparing use of a note, while bahutva is its abundant use. Nyasa is the concluding note of a composition, and graha is the starting note. These lakshanas work together to define the unique character and melodic flow of each raga. By following these guidelines, a performer ensures they capture the aesthetic essence.

**225.** (B) I, II, and IV
Acoustic properties like frequency, amplitude, and resonance are the physical foundations of music. While Statement III is incorrect about sound traveling in a vacuum, the others correctly describe how these properties determine pitch and loudness. Understanding these scientific principles is essential for musicians and engineers, as they govern how sound is produced by instruments, transmitted through space, and perceived by ears.

**226.** (D) They were standardized into a 35-tala rhythmic scheme.
Tirupugazh talas are unique because they are based on poetic chandas, often using complex and asymmetrical beat groupings. Statement D is incorrect because these talas were not standardized into the thirty-five tala scheme; they often fall outside it due to unconventional structures. Other statements correctly emphasize poetic origins and the high degree of skill required to perform these sophisticated rhythmic South Indian hymns.

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**227.** (A) Both Statement I and Statement II are true
In the tala system, Marga refers to the rhythmic path or the density of musical syllables per beat. Both statements are true; Chitra Marga is one of the categories and involves a high density of syllables. This concept is part of the ten vital elements, which provide a complete theoretical framework for rhythm. Understanding Marga allows a performer to vary rhythmic texture.

**228.** (A) Both A and R are true and R is the correct explanation of A.
The Bhuta Sankhya system is a highly effective mnemonic tool. The reason correctly explains that by using nature-related words like 'Netra' or 'Agni', a musician can easily recall the sequence number of a chakra in the melakarta system. This system simplifies the memorization of parent scales by providing a thematic anchor, making it an essential part of traditional musical training.

**229.** (C) P-1, Q-2, R-3, S-4
The Paluskar notation system uses its own set of symbols. An empty circle represents the Khali. A dash indicates note prolongation. A plus sign marks the Sam, and numbers are used to indicate other clapped beats. These symbols provide a specialized way to write down the complex structures of the Hindustani tradition, helping to preserve and teach its repertoire to new students.

**230.** (B) I, II, III, and V
Modern Janya ragas are classified based on relationship to parent scales and melodic structure. While Statement IV is incorrect because a raga can have different numbers of notes in ascent and descent, others correctly describe audava, shadava, upanga, and bhashanga categories. This system provides a systematic way to organize derivative scales, allowing musicians to understand the tonal character of each raga.

**231.** (D) Reverberation
Reverberation is the acoustic phenomenon where sound persists in an enclosed space due to multiple reflections from surfaces. This lingering sound can be heard even after the original source has stopped. While too much reverberation can cause lack of clarity, a controlled amount adds richness to the experience. Proper management is a key goal in acoustic design to ensure high-quality, clear sound output.

**232.** (A) Both Statement I and Statement II are true
The ancient Jaati system was the primary melodic framework in Indian music long before the concept of raga. Both statements are true: these jaatis were defined by ten characteristics, or lakshanas, which established melodic boundaries and identity. This foundational theory provided the structural rules for melodic movement and consonance that eventually evolved into the more complex and flexible modern Indian raga system.

**233.** (A) Both A and R are true and R is the correct explanation of A.
In an orchestra, brass instruments are typically placed at the back. The reason is correct; because brass instruments produce much higher sound volumes than strings and woodwinds, placing them further from the audience helps to create a balanced sound. This arrangement ensures that the delicate voices of other sections are not overwhelmed, allowing for a clear and harmonized acoustic musical experience.

**234.** (A) P-1, Q-2, R-3, S-4
The two primary ancient gramas were distinguished by the position of the Panchama. In the Shadja Grama, the Panchama has four srutis. In the Madhyama Grama, it is lowered by one unit. This tiny difference is known as the Pramana Sruti. The Gandhara Grama is an obsolete or celestial scale. Understanding these shifts is essential for tracing the historical development of theory.

**235.** (D) I, II, III, and IV
All four statements provided are correct descriptions of the thirty-five tala scheme. This system is formed by applying the five jatis to the seven basic Suladi talas. It provides a versatile framework that covers nearly all rhythmic patterns used in modern Carnatic music. By changing the jati, a musician can create five different talas from a single sequence, allowing rhythmic variety.

**236.** (B) The Katapayadi system uses Roman numerals.
The Katapayadi system is a mnemonic device that uses Sanskrit consonants to represent numbers, and it does not use Roman numerals. Statement B is therefore incorrect. The system relies on specific rules where consonants correspond to integers and digits are often

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reversed. This ingenious method was designed to help musicians memorize melakarta scales by encoding serial numbers directly into the names of ragas.

**237.** (C) Statement I is true but Statement II is false
Statement I is true; Desi talas were regional forms that prioritized practical use and local tastes. However, Statement II is false because the one hundred and eight talas detailed in ancient texts were considered Marga talas, which were part of a more rigid universal classical system. Desi talas were the more fluid cycles that evolved later to suit changing performer needs.

**238.** (A) Both A and R are true and R is the correct explanation of A.
Diaphragmatic breathing is a core principle of voice culture because it is more efficient than chest breathing. The reason is correct; by using the diaphragm, a singer can maintain controlled air pressure, which is essential for sustaining notes and executing rapid ornaments without strain. This technique ensures stability and helps prevent vocal fatigue during the demands of a full-length classical concert.

**239.** (A) P-1, Q-2, R-3, S-4
Each limb of a Carnatic tala has a unique physical counting method. An anudrutam is just a clap. A drutam is a clap followed by a wave. A laghu is a clap followed by counting on fingers. For example, a chatusra laghu is a clap and three finger counts. These physical actions are essential for reckoning time accurately and maintaining synchronization between musicians.

**240.** (B) I, II, III, and IV
All four statements correctly describe different aspects of musical scales across cultures. Scales like major and minor in the West correspond to specific Indian thats and melakartas. These systems serve as the foundation for melodic development. Understanding common acoustic principles and structural similarities between different scale systems is vital for cross-cultural study and for translating melodic concepts between Eastern and Western traditions.

**241.** (B) Non-linear sequencing of melodic scale notes
In raga theory, Vakra refers to a non-linear or zig-zag melodic progression in the ascent or descent of a scale. This means notes do not follow a straight sequential order. This structural complexity is used to define the unique character of many janya ragas. By requiring non-linear phrases, the vakra rule helps distinguish a raga from its parent and adds melodic interest.

**242.** (A) Both Statement I and Statement II are true
Both statements about the 'Anga' prana are true. Angas are the structural limbs of a tala. In modern Carnatic music, the system has been simplified so that only three of the six traditional Shadangas—the anudrutam, drutam, and laghu—are in common use. This practical adaptation allows for a flexible yet structured rhythmic framework while moving away from some more complex historical components.

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**243.** (A) Both A and R are true and R is the correct explanation of A.
Western orchestration is heavily dependent on staff notation because it provides a precise graphical representation. The reason correctly explains that the system shows simultaneous pitches and exact rhythmic subdivisions, essential for coordinating dozens of independent parts. This level of detail allows the composer to communicate complex ideas to each performer, ensuring that all parts blend correctly as intended in the composition.

**244.** (D) P-1, Q-2, R-3, S-4
Many Hindustani and Carnatic ragas share identical scale structures. Todi in the North corresponds to Shubhapantuvarali in the South. Bageshri is equivalent to Sriranjani, Bhopali matches Mohanam, and Ahir Bhairav is identical to Chakravakam. Recognizing these equivalencies is fundamental for musicians who study both traditions. It highlights the common tonal heritage and melodic foundation shared by North and South Indian systems.

**245.** (C) I, II, and IV
Acoustic principles govern how stringed instruments work. While Statement III is incorrect about only amplifying the fundamental, others correctly describe how the body resonates and how changing string properties affects pitch. These physical laws allow a musician to produce different notes and a rich timbre. Understanding

Woodwinds use an air jet splitting across a hole or reed. Brass instruments produce sound by buzzing the lips into a mouthpiece. Percussion instruments are played by striking a stretched membrane. These different mechanisms create the diverse range of timbres available to a composer when arranging symphonic music.

**209.** (B) I, II, and III
Suddha svaras are the fundamental natural notes of a scale. While Statement IV is incorrect about all notes being unalterable, the others accurately describe how these notes form the reference for raising or lowering pitches. The definition of the suddha scale has changed over time, from grama systems to modern scales. Understanding these notes is the first step in learning melodic theory.

**210.** (A) Natya Shastra
Bharata's Natya Shastra is the ancient text that describes the expansion of the basic fourteen murchanas into eighty-four possible scales by applying six types of modifications called tanas. These tanas involved omitting specific notes to create hexatonic and pentatonic variations. This systematic exploration highlights the advanced mathematical and theoretical nature of early Indian musicology, providing the earliest framework for melodic diversity.

**211.** (C) Statement I is false but Statement II is true
Statement I is false because the Katapayadi system is not used for all ragas. However, Statement II is true; it is a specialized mnemonic system used specifically for the seventy-two melakarta ragas to denote their serial number. By extracting numbers from the first two syllables, a musician can instantly determine its position and scale structure. This targeted application makes it powerful.

**212.** (A) Both A and R are true and R is the correct explanation of A.
Developing a wide vocal range requires the ability to relax laryngeal tension. The reason is correct; excessive tension constricts the vocal folds and limits their capacity to stretch and vibrate freely. By practicing relaxation and proper support, a singer can increase their range. This is a core goal of voice culture, ensuring that the performer can move smoothly between octaves.

**213.** (C) P-1, Q-2, R-3, S-4
Hindustani talas have specific beat counts. Dadra has six beats. Keherwa consists of eight beats. Roopak is a seven-beat cycle, and Teental is a sixteen-beat cycle. Each tala is further divided into sections marked by claps and empty beats. Identifying the correct number of matras is essential for both vocalists and percussionists to maintain the proper rhythmic structure and synchronization.

**214.** (B) I, II, III, and V
Carnatic tala notation uses symbols like 'I' for laghu, 'O' for drutam, and 'U' for anudrutam. While Statement IV is incorrect about these being modern Western inventions, the other statements correctly describe the system's structural elements and its role in documenting the thirty-five tala scheme. This notation allows for the precise representation of rhythmic cycles and their varied internal subdivisions.

**215.** (D) Harmonic Minor - Mixolydian Mode
In musical theory, the Mixolydian mode is equivalent to the natural major scale but with a flat seventh degree. It is not equivalent to the Harmonic Minor scale, which has a distinct structure including a minor third. The other pairs are correct: Minor is Aeolian, Major is Ionian, and Mayamalavagowla is known in Western music as the double harmonic scale.

**216.** (B) Twelfth (Perfect Fifth + Octave)
In the harmonic series, the ratio three to one represents the third harmonic. This interval is an octave plus a perfect fifth above the fundamental frequency, which is musically known as a twelfth. For example, if the fundamental is C, the third harmonic will be G in the next octave. This ratio is a fundamental part of the overtone series determining timbre.

**217.** (C) Statement I is true but Statement II is false
The Shodasangas are an expansion of the basic rhythmic limbs used in ancient music. While Statement I is correct about their complexity, Statement II is false because modern Pallavi singing typically uses the more practical thirty-five tala scheme rather than the full set of sixteen limbs. The Shodasangas remain an important theoretical concept in Indian rhythm, showcasing traditional long-duration rhythmic cycles.

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**254.** (D) Shaping melodic identities
Natural and altered notes play a fundamental role in defining the distinct melodic character of various scales. By utilizing these variations, practitioners can establish the unique structural and aesthetic frameworks necessary for identifying specific melodies. This interplay between svara types is a critical element in the study of both Indian and Western systems, influencing the overall musical identity.

**255.** (C) Mapping scale similarities
Studying the detailed distribution of microtones provides a basis for identifying structural parallels and differences between Indian and Western musical frameworks. This comparative analysis enables scholars to trace the evolution of pitch conceptualization across different periods. By focusing on these specific measurements, researchers can effectively map out the divergences and convergences that define the foundational architecture of global scales.

**256.** (B) Shifting the starting note within a parent grama
In ancient musical systems, a new derivative scale is created by altering the initial pitch within the fundamental parent structure. This process of shifting the starting note allows for the generation of sequential melodic patterns known as murchanas. These derivative scales served as essential components in the structural evolution that eventually led to the development of more complex musical frameworks.

**257.** (D) Jaati
The structural evolution of ancient melodic entities culminated in a specific framework that directly preceded the modern raga system. This entity represents a more advanced stage of organization compared to basic parent scales or derivative sequences. By studying this precursor, musicologists can trace the lineage of contemporary melodic classifications and understand how ancient rules transformed into rule-bound performance practices.

**258.** (A) Governing note applications
In ancient melodic frameworks, specific characteristics and rules were established to dictate how notes were used within a performance. These guidelines governed aspects such as the starting and ending tones, ensuring that each melodic entity maintained a distinct aesthetic and structural identity. Such rigid rules were necessary for the consistent rendition of classical structures found in historical treatises.

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**259.** (C) As the fundamental parent scale structure
The grama is conceptually defined as the primary organizational unit from which all other melodic sequences are derived in ancient musicology. It serves as the foundational parent structure that houses the basic notes used to generate derivative scales. Understanding this central framework is crucial for scholars seeking to reconstruct the historical lineage and structural development of early melodic systems.

**260.** (A) Explaining rule-bound frameworks
Researching the specific characteristics of ancient melodic entities is vital for interpreting how basic scale mechanisms transitioned into sophisticated frameworks. These rules provide insight into the transition from simple structures to the highly regulated systems found in classical treatises. By understanding these parameters, scholars can accurately describe the historical evolution of melodic identities and their eventual standardization in music.

**261.** (D) Using parent scales vs math
Historical methods of organizing melodies depended significantly on primary parent scales and performance-based groupings, reflecting the analytical paradigms of the time. In contrast, contemporary systems have moved toward more structured, mathematical combinations of notes for taxonomic purposes. This shift highlights the evolution from organic, performance-linked categorization to the highly systematic and computational models used in modern melodic analysis.

**262.** (B) The grammatical and aesthetic rules dictating the behavior of a Raga
Specific parameters define the structural and artistic behavior of individual melodies, encompassing both theoretical grammar and aesthetic expression. These guidelines include the arrangement of ascending and descending phrases, the use of predominant notes, and the inclusion of characteristic motifs. Adhering to these established rules ensures that each

melody retains its unique emotional identity and conforms to traditional standards.

**263.** (C) Differentiating popular ragas that share similar note inventories
Applying specific melodic rules allows musicologists to distinguish between different scales that might contain the same set of notes. Since many melodies share identical pitches, the grammatical and aesthetic parameters provided by these guidelines are essential for accurate identification. This method ensures that the distinct personality and structural integrity of each melody are maintained regardless of overlapping pitch content.

**264.** (D) Phrases, notes, and motifs
The behavior of a specific melody is governed by rules that dictate its phrasing, the importance of particular notes, and its unique thematic motifs. These elements work together to establish the melodic profile, including how the scale rises and falls in pitch. By defining these characteristics, the system provides a comprehensive framework for both the performance and theoretical study of ragas.

**265.** (A) Preserving raga purity
The ongoing classification of melodic frameworks underscores the importance of maintaining the authenticity and emotional distinctness of popular ragas. By strictly following established grammatical and aesthetic parameters, practitioners and theorists ensure that the purity of each melody is preserved across generations. This systematic approach is indispensable for protecting the structural integrity of the musical tradition in applied theory.

**266.** (B) Parent scales and derivative scales
In the organizational framework of Karnatak music, melodic structures are categorized into two primary groups. The first group comprises the foundational parent scales, which serve as the source material for the system. The second group consists of derivative scales that originate from these parents. This hierarchical arrangement allows for the systematic classification and cataloging of a vast melodic repertoire.

**267.** (B) Determining numerical position
An alphanumeric cipher system is utilized to mathematically identify the specific location of a parent scale within a larger theoretical scheme. By assigning numerical values to the syllables in the name of a scale, theorists can instantly determine its precise serial number and note structure. This systematic approach facilitates a high degree of accuracy and speed in melodic classification and analysis.

**268.** (A) Denoting numerical categories
A specialized system using traditional conceptual and elemental groupings is employed to represent different numerical categories within musical theory. This method provides an additional layer of classification, helping theorists organize scales and melodic structures into specific groups. By linking numerical values to well-known groupings, the system aids in the computational modeling and orderly categorization of various musical parent scales.

**269.** (C) Cataloging melodic permutations
The combination of alphanumeric ciphers and conceptual numerical groupings provides a robust methodology for organizing a wide range of musical scales. This integration allows for the precise mapping of derivative scales under their respective parent structures, ensuring a rigorous approach to theoretical documentation. Such computational models are essential for managing the vast and complex variety of melodic possibilities within the system.

**270.** (D) Linguistics, mathematics, and musical acoustics
The classification framework for parent and derivative scales represents a unique convergence of different academic fields. It merges the study of language and syllables with numerical computation and the physical science of sound. This multidisciplinary synthesis ensures that the resulting system is structurally sound, mathematically accurate, and grounded in the acoustic principles necessary for a comprehensive understanding of musical theory.

**271.** (C) The process of modal shift of tonic
In ancient regional musical systems, the fundamental parent scale was established through a specific technique that involved changing the

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base pitch or tonic. This modal shift allowed practitioners to generate diverse structural frameworks from a single melodic source. This process reflects an advanced historical understanding of how altering the starting point of a scale creates new tonal relationships and identities.

**272.** (B) As Pan
Within this historical framework, the various subsidiary scales generated from the primary parent structure are systematically categorized as pans. These melodic entities were classified according to their unique properties and relationships to the original scale. Such a categorization highlights the early development of parent-derivative taxonomic structures, which would eventually evolve into more complex systems of melodic organization in later periods.

**273.** (D) Parallel to parent-derivative structures
The classification of early regional melodies establishes a clear conceptual link to later systems that organize music into parent and derivative categories. By identifying a foundational scale and its subsequent variations, this ancient model demonstrates a sophisticated precursor to modern taxonomic frameworks. Scholars use this parallel to trace the historical lineage and evolutionary development of melodic organization across different musical eras.

**274.** (A) Emotional and environmental associations
Ancient musical frameworks often linked specific scales to various moods, feelings, and natural settings. These connections served as the early markers for what would eventually become the distinct melodic identities seen in contemporary music. By examining these historical associations, researchers can understand how the aesthetic and emotional dimensions of music were integrated into early structural and acoustic theoretical models.

**275.** (C) Interval relationships
The technique of creating subsidiary scales by shifting the tonic indicates a deep historical knowledge of the distances between musical notes. This process required a sophisticated grasp of pitch distribution and the mathematical foundations of sound. Such advanced theoretical understanding proves that ancient practitioners were capable of complex melodic organization, utilizing principles that laid the groundwork for subsequent musical taxonomies and theories.

**276.** (A) The Suladi sapta Tala-s
Seven foundational rhythmic structures serve as the primary basis for organizing time in the studied musical system. These essential cycles provide the structural framework upon which more complex timekeeping methods are built. By serving as central pillars, they allow theorists and performers to maintain consistency and precision when executing intricate rhythmic patterns within the broader scope of applied music theory.

**277.** (D) Applying five jatis to seven talas
The comprehensive system containing thirty-five distinct rhythmic cycles is created through a specific mathematical expansion. By applying five different variations of rhythmic units to each of the seven foundational talas, a wide array of permutations is generated. This systematic multiplication ensures that every possible rhythmic variation within the framework is accounted for, providing a complete and organized taxonomy of time.

**278.** (B) Accounting for rhythmic permutations
The use of a rigid mathematical progression ensures that all potential variations within the rhythmic framework are identified and classified. This exhaustive approach to multiplication allows for the complete mapping of the rhythmic landscape, leaving no cycle unrecorded. Such accounting is necessary for creating a comprehensive metric that performers can use to execute intricate temporal patterns with absolute mathematical precision.

**279.** (C) Rhythmic execution and divisions
Studying the broader scheme of thirty-five rhythmic cycles allows musicologists to assess how time is measured and divided in practice. This analysis focuses on the precise execution of rhythmic patterns and their proportional segments during performance. By utilizing this framework, theorists can determine the accuracy of rhythmic compositions and ensure that all temporal elements align with the established mathematical models.

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**297.** (A) Orchestration
When complex melodies and rhythms are expanded for performance by larger groups, the arrangement of instruments becomes a critical consideration. This process involves organizing various instrumental parts to support the main melody while adhering to traditional musical rules. Effective arrangement ensures that the integrity of the original raga and tala is maintained even when presented through a diverse and multifaceted ensemble.

**298.** (B) Complementing the melody via rules
During the process of ensemble arrangement, the individual responsible for the music must ensure that various instruments support the principal melody. This must be done without violating the grammatical rules of the scale or the structural integrity of the rhythmic cycle. The goal is to enhance the overall sound while strictly preserving the traditional identity and aesthetic purity of the music.

**299.** (B) Measuring frequencies and overtones
The science of sound is used to analyze various physical properties such as pitch frequencies and harmonic components. By measuring these elements, researchers can gain a deeper understanding of how music is produced and perceived. This data is crucial for optimizing ensemble arrangements and guiding vocal methodologies, ensuring that musical performances are both scientifically accurate and aesthetically pleasing within their acoustic environments.

**300.** (A) The precise physical parameters of Acoustics
The physical properties of sound, including spatial reverberation and pitch frequency, determine the best methods for arranging ensembles and training the voice. These acoustic factors provide a scientific basis for practical performance decisions. By following these parameters, practitioners can ensure the accurate transmission of complex musical frameworks, making acoustics the overarching guide for both individual vocal development and group orchestration.



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approach allows for the precise measurement of subtle temporal shifts, ensuring that even the most intricate and specialized rhythmic structures are correctly understood and preserved.

**289.** (D) Sixteen
Advanced rhythmic analysis utilizes a framework consisting of exactly sixteen distinct limbs or components. This expanded set of tools provides the detail necessary for deconstructing highly complex and specialized time cycles. By offering a larger number of measuring units compared to basic systems, it enables theorists to achieve a more granular and comprehensive understanding of intricate temporal arrangements and their variations.

**290.** (A) Multi-tiered rhythmic limbs
Deconstructing intricate and specialized temporal structures requires the use of layered rhythmic components. A single-tiered approach is often insufficient for capturing the unique syncopations and asymmetries found in advanced compositions. By utilizing both primary and advanced limbs, scholars can create a detailed structural breakdown that is essential for measuring and preserving the highly complex temporal frameworks in advanced musical theory.

**291.** (C) To preserve musical ideas
Regardless of their specific structural mechanisms, all major musical documentation systems are designed to ensure the longevity of musical concepts. Whether using scripts or graphical representations, the primary goal is to provide a reliable way to record and transmit melodies and rhythms. This shared objective highlights the fundamental importance of standardized transcription in the preservation, pedagogy, and global study of music.

**292.** (A) Script-based syllabic systems
Documentation methods in certain indigenous traditions rely on written scripts where specific syllables represent musical notes. These systems frequently include localized marks to denote rhythmic divisions and subtle pitch nuances like microtones. This script-oriented approach differs from graphical methods, focusing instead on a textual representation that accurately captures the syllabic nature of the notes and their specific theoretical application in performance.

**293.** (D) Distinct visual note shapes
In graphical transcription systems, the duration and timing of notes are indicated through various visual forms and symbols. By changing the shape of the note on the staff, the system communicates specific temporal values to the performer. This visual approach allows for the precise representation of rhythmic patterns within a standardized grid, making it a key feature of global musical documentation.

**294.** (B) Representing microtonal oscillation
Translating indigenous melodies into a graphical format presents difficulties, particularly when dealing with continuous pitch fluctuations and microtones. Since traditional scripts use specific marks for these nuances, converting them into a system based on fixed lines and spaces can lead to a loss of detail. This challenge highlights the functional differences between script-based and graphical frameworks in capturing complex melodic movements.

**295.** (C) Techniques shaping music analysis
Comparing different documentation methods shows how the choice of transcription framework influences the preservation and study of music. Each system has unique functional strengths that affect how music is taught and analyzed across cultures. This analysis reveals that fundamental recording techniques are not just neutral tools but active participants in shaping the structural understanding and cross-cultural exchange of musical ideas.

**296.** (D) Developing vocal resonance and purity
Systematic vocal training focuses on the physiological development of breath control, resonance, and the clarity of tone. This preparation is essential for the successful rendition of complex melodic and rhythmic frameworks in performance. By enhancing the singer's physical capabilities, this practice ensures that the voice can meet the demanding technical requirements of classical music while maintaining high aesthetic standards.

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**280.** (D) An advanced computational approach
The transition from foundational rhythmic cycles to a comprehensive expanded scheme illustrates a highly technical method of managing musical time. This approach relies on mathematical progression and systematic categorization rather than improvisation or unregulated patterns. Such a structured methodology demonstrates a sophisticated understanding of temporal measurement, providing a universal metric for both the analysis and performance of complex rhythms.

**281.** (A) The ten vital elements of musical rhythm
Rhythmic analysis in this context is based on ten essential principles that define the core characteristics of musical cycles. These vital elements serve as a toolkit for theorists to investigate the mechanics of timekeeping and structural organization. By understanding these fundamental components, researchers can dissect the inner workings of rhythmic frameworks and categorize them according to their specific functional properties and parameters.

**282.** (B) Tempo, structural divisions, and rests
The vital elements of rhythm control various critical aspects of a musical cycle, such as its speed and its internal segments. They also dictate the placement of silence or rests within the framework, ensuring that the rhythm is structurally balanced. These parameters provide the necessary guidelines for both the composition and the performance of complex temporal patterns in traditional music theory.

**283.** (B) As ancient, classical rhythms bound by rigid, orthodox rules
Historical rhythmic frameworks are identified as traditional and highly structured systems that follow strict, long-standing guidelines. These rhythms were typically intended for use in spiritual or foundational theoretical settings, emphasizing adherence to established classical norms. Their rigid nature distinguishes them from more fluid regional styles, making them a primary subject for scholars studying the orthodox origins of musical timekeeping.

**284.** (A) Response to regional practices
Unlike the rigid and orthodox classical rhythms, these localized structures developed in a dynamic way that reflects the specific needs of various regional performance traditions. They are characterized by their fluid and evolving nature, adapting over time to suit different cultural contexts. This distinction highlights the difference between universal, ancient theoretical frameworks and the diverse, regionally specific rhythmic practices found across various areas.

**285.** (C) The application of the Tala dasa pranas
By utilizing the ten vital elements of rhythm, scholars can effectively contrast the rigid constraints of classical frameworks with the fluid nature of regional styles. These analytical tools provide a standardized way to evaluate tempo, structure, and other rhythmic components across different systems. This intersection of essential elements and historical categorization creates a robust paradigm for understanding the evolution of rhythmic theory.

**286.** (D) Due to unique syncopated beats
Certain specialized rhythmic structures stand out because they do not follow standard timekeeping modules. Their complexity is marked by the presence of unusual syncopations and asymmetrical patterns that challenge basic analytical tools. These unique temporal features require more advanced methodologies for accurate measurement and documentation, as they represent a significant departure from more common and predictable rhythmic cycles in music.

**287.** (C) Six primary rhythmic limbs
Basic rhythmic cycles are constructed using a set of six fundamental components or limbs. These units serve as the building blocks for creating standard temporal structures in applied music theory. While they are sufficient for analyzing simpler rhythms, they represent the foundational level of rhythmic organization, providing a starting point for more detailed and complex structural breakdowns of advanced cycles.

**288.** (B) Measuring micro-rhythmic variations
Complex and asymmetrical rhythmic patterns often contain minute variations that cannot be captured by basic structural components. To accurately map these elaborate permutations, researchers must employ a more detailed system of sixteen advanced limbs. This multi-tiered

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# CHAPTER 06
# Historical Perspective of Music

**1.** Which of the following treatises is attributed to Narada from a historical perspective?
(A) Natya Sastra
(B) Naradiya Siksha
(C) Brihaddesi
(D) Manasollasa

**2.** Identify the correctly matched pair of scholar and treatise.
(A) Dattila - Dattilam
(B) Matanga - Natya Sastra
(C) Bharata - Brihaddesi
(D) Someshwara - Sangita Makaranda

**3.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Matanga is recognized for his contribution to the treatise Brihaddesi.
**Reason (R):** Brihaddesi is a significant text containing fundamental musical concepts.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**4.** Consider the following statements:
**Statement I:** Someshwara is the author of Manasollasa.
**Statement II:** Parsvadeva contributed to Sangita Samayasara.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**5.** Match List I with List II.
List I: (Scholar)
P. Sarangadeva
Q. Nanyadeva
R. Lochana Kavi
S. Jagadekamalla
List II: (Treatise)
1. Bharata Bhashyam
2. Sangita Ratnakara
3. Sangita Chudamani
4. Raga Tarangini
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**6.** Which of the following texts is NOT attributed to Narada?
(A) Naradiya Siksha
(B) Sangita Makaranda
(C) Natya Sastra
(D) Both A and B

**7.** Consider the following statements regarding scholars and their works:
1. Vidyaranya wrote Sangita Sara.
2. Ramamatya wrote Swaramelakalanidhi.
3. Rana Kumbha wrote Sangita Raja.
4. Somnatha wrote Raga Vibodha.
Which of the above statements are correct?
(A) 1, 2 and 3 only
(B) 2, 3 and 4 only
(C) 1, 3 and 4 only
(D) 1, 2, 3 and 4

**8.** Identify the incorrect statement regarding authors and their treatises.
(A) Tulaja authored Swara Prastara Sagaram.
(B) Ahobala is the author of Sangita Parijata.
(C) Govinda Dikshita is the author of Sangita Sudha.
(D) Venkatamakhi authored Chaturdandi Prakasika.

**9.** Consider the following scholars and their corresponding works:

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1. Govinda Acharya - Sangraha Chudamani
2. Subbarama Dikshitar - Sangita Sampradaya Pradarsini
3. Abraham Panditar - Karunamrita Sagaram
4. Nadamuni Panditar - Swara Prastara Sagaram
5. Atoor Krishna Pisharoti - Sangita Chandrika

Which of the above pairs are correctly matched?
(A) 1, 2, 3, and 5 only
(B) 2, 3, 4, and 5 only
(C) 1, 3, 4, and 5 only
(D) 1, 2, 3, 4, and 5

**10.** Arrange the following treatises in their historical chronological order:
1. Natya Sastra
2. Naradiya Siksha
3. Dattilam
4. Brihaddesi

(A) 2, 1, 3, 4
(B) 1, 2, 4, 3
(C) 4, 3, 2, 1
(D) 2, 3, 1, 4

**11.** What is the title of the treatise attributed to Dattila?
(A) Brihaddesi
(B) Sangita Sara
(C) Sangita Raja
(D) Dattilam

**12.** Identify the correctly matched pair of scholar and their contribution to Indian music.
(A) Curt Sachs - Systematic Musicology Researcher
(B) William Jones - Researcher of Indian Music
(C) Fox Strangways - Specialist in Tamil Texts
(D) E. Clements - Writer of Musical Treatises

**13.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Simhabhupala is recognized for his associations with Sarangadeva's work.
**Reason (R):** Sarangadeva is the author of Sangita Samayasara.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**14.** Consider the following statements:
**Statement I:** N.A. Willard is classified as a Western scholar who contributed to the study of Indian music.
**Statement II:** V.N. Bhatkhande is classified as a Western scholar.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**15.** Match List I with List II.
List I: (Scholar)
P. V.D. Paluskar
Q. Swami Prajnanananda
R. Curt Sachs
S. Alain Danielou
List II: (Classification)
1. Indian Musicologist
2. Indian Musicologist
3. Western Scholar
4. Western Scholar

(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

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**16.** Which of the following is NOT a text containing musical concepts in Tamil, Telugu, Kannada, or Malayalam?
(A) Silappadikaram
(B) Chaturdandi Prakasika
(C) Panchamarabu
(D) Yazhnool

**17.** Consider the following texts:
1. Tala Samudram
2. Mahabharata Chudamani
3. Yazhnool
4. Sangam Texts

Which of the above are associated with South Indian linguistic traditions?
(A) 1 and 2 only
(B) 3 and 4 only
(C) 1, 2, and 3 only

(D) 1, 2, 3, and 4

**18.** Identify the incorrect statement regarding the following scholars.
(A) C.R. Day is an Indian musicologist.
(B) R. Satyanarayana is an Indian musicologist.
(C) P. Sambamurthy is an Indian musicologist.
(D) S. Seetha is an Indian musicologist.

**19.** Consider the following scholars:
1. B.C. Deva
2. V. Raghavan
3. Premalata Sharma
4. T.S. Parthasarthy
5. N. Ramanathan

Which of the following combinations correctly identifies them as Indian Musicologists?
(A) 1, 2, and 3 only
(B) 2, 4, and 5 only
(C) 1, 3, 4, and 5 only
(D) 1, 2, 3, 4, and 5

**20.** Which of the following texts is a primary source for ancient Tamil musical concepts?
(A) Sangita Makaranda
(B) Sangita Ratnakara
(C) Manasollasa
(D) Silappadikaram

**21.** Which scholar is associated with the work Karunamrita Sagaram?
(A) Nadamuni Panditar
(B) Subbarama Dikshitar
(C) Abraham Panditar
(D) Govinda Dikshitar

**22.** Identify the correctly paired author and text.
(A) Nadamuni Panditar - Sangita Chandrika
(B) Tulaja - Sangita Saramrita
(C) Atoor Krishna Pisharoti - Swara Prastara Sagaram
(D) Ramamatya - Sangraha Chudamani

**23.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** William Jones is recognized for his contributions to the study of Indian Music.
**Reason (R):** William Jones wrote the Sangita Sampradaya Pradarsini.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**24.** Consider the following statements:
**Statement I:** S.A.K. Durga is recognized as an Indian musicologist.
**Statement II:** Balantrapu Rajanikantarao is recognized as a Western scholar.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**25.** Match List I with List II.
List I: (Western Scholar)
P. H.A. Popley
Q. Alain Danielou
R. Fox Strangways
S. E. Clements
List II: (Field of Contribution)
1. Contribution to Indian Music
2. Contribution to Indian Music
3. Contribution to Indian Music
4. Contribution to Indian Music
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**26.** Which of the following is NOT an Indian musicologist?
(A) N.A. Willard
(B) R.C. Mehta
(C) N. Ramanathan
(D) V.D. Paluskar

**27.** Consider the following pairs of authors and their texts:
1. Venkatamakhi - Chaturdandi Prakasika
2. Somnatha - Raga Vibodha
3. Ahobala - Sangita Parijata
4. Govinda Dikshita - Sangita Sudha

Which of the above pairs are correct?
(A) 1 and 2 only

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2. N.A. Willard
3. William Jones
4. Alain Danielou

Which of the above contributed to the study of Indian music?
(A) 1 and 2 only
(B) 3 and 4 only
(C) 1, 3, and 4 only
(D) 1, 2, 3, and 4

**48.** Identify the incorrect statement regarding the authors and their texts.
(A) Govinda Acharya authored Sangraha Chudamani.
(B) Nadamuni Panditar authored Sangita Chandrika.
(C) Abraham Panditar authored Karunamrita Sagaram.
(D) Atoor Krishna Pisharoti authored Sangita Chandrika.

**49.** Consider the following scholars:
1. S. Seetha
2. V. Raghavan
3. Premalata Sharma
4. R. Satyanarayana
5. T.S. Parthasarthy

What best describes this group of individuals?
(A) Authors of Tamil Sangam literature
(B) Modern Indian Musicologists
(C) Ancient Treatise writers
(D) Commentators on Natya Sastra

**50.** Arrange the following scholars in their historical chronological order:
1. Vidyaranya
2. Ramamatya
3. Rana Kumbha
4. Somnatha

(A) 1, 2, 3, 4
(B) 4, 3, 2, 1
(C) 2, 1, 4, 3
(D) 1, 3, 2, 4

**51.** The text 'Raga Vibodha' is attributed to which of the following scholars?
(A) Rana Kumbha
(B) Ahobala
(C) Somnatha
(D) Govinda Dikshita

**52.** Identify the correct pair of text and author.
(A) Sangita Parijata - Somnatha
(B) Chaturdandi Prakasika - Tulaja
(C) Sangita Saramrita - Venkatamakhi
(D) Sangita Raja - Rana Kumbha

**53.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Silappadikaram is an important source for ancient musical concepts.
**Reason (R):** It is recognized among the key texts in South Indian languages like Tamil and Telugu.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**54.** Consider the following statements:
**Statement I:** N. Ramanathan is recognized as a musicologist.
**Statement II:** S.A.K. Durga is recognized as a Western scholar.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**55.** Match List I with List II.
List I: (Text)
P. Sangraha Chudamani
Q. Sangita Sampradaya Pradarsini
R. Karunamrita Sagaram
S. Swara Prastara Sagaram

List II: (Scholar)
1. Govinda Acharya
2. Subbarama Dikshitar
3. Abraham Panditar
4. Nadamuni Panditar

(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

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4. Sangraha Chudamani

Which of the above are recognized musical treatises?

(A) 1 and 2 only
(B) 3 and 4 only
(C) 1, 2, and 4 only
(D) 1, 2, 3, and 4

**38.** Identify the incorrect statement regarding authors and treatises.

(A) Dattilam is authored by Dattila.
(B) Narada authored Sangita Sudha.
(C) Bharata authored Natya Sastra.
(D) Matanga authored Brihaddesi.

**39.** Consider the following scholars:

1. V.N. Bhatkhande
2. V.D. Paluskar
3. Swami Prajnanananda
4. B.C. Deva
5. P. Sambamurthy

These individuals are collectively designated as:

(A) Western scholars
(B) Ancient Treatise Writers
(C) Translators of Yazhnool
(D) Musicologists

**40.** Which text should be consulted to study the contributions of Govinda Dikshita?

(A) Sangita Sudha
(B) Sangita Parijata
(C) Raga Vibodha
(D) Sangita Raja

**41.** Who among the following is the author of Sangita Ratnakara?

(A) Nanyadeva
(B) Someshwara
(C) Sarangadeva
(D) Matanga

**42.** Identify the correct pair of treatise and author.

(A) Raga Tarangini - Lochana Kavi
(B) Sangita Chudamani - Vidyaranya
(C) Sangita Sara - Jagadekamalla
(D) Swaramelakalanidhi - Rana Kumbha

**43.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

**Assertion (A):** C.R. Day and E. Clements are studied in the context of the historical perspectives of Indian music.

**Reason (R):** They are Western scholars who contributed to the study of Indian Music.

In light of the above statements, choose the most appropriate answer from the options given below:

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**44.** Consider the following statements:

**Statement I:** Tala Samudram is a text written in a regional language.

**Statement II:** Mahabharata Chudamani is a treatise authored by a Western scholar.

Which of the above statement(s) is/are correct?

(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**45.** Match List I with List II.

List I: (Scholar)

P. Ahobala
Q. Govinda Dikshita
R. Venkatamakhi
S. Tulaja

List II: (Work)

1. Sangita Parijata
2. Sangita Sudha
3. Chaturdandi Prakasika
4. Sangita Saramrita

(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

**46.** Which of the following is NOT categorized as a regional text containing musical concepts?

(A) Sangam Texts
(B) Panchamarabu
(C) Yazhnool
(D) Sangita Ratnakara

**47.** Consider the following names of Western scholars:

1. Curt Sachs

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(B) 3 and 4 only
(C) 1, 2, and 4 only
(D) 1, 2, 3, and 4

**28.** Identify the incorrect statement regarding the authors and their works.
(A) Parsvadeva authored Sangita Samayasara.
(B) Nanyadeva authored Raga Tarangini.
(C) Rana Kumbha authored Sangita Raja.
(D) Matanga authored Brihaddesi.

**29.** Consider the following musical works:
1. Sangita Samayasara
2. Bharata Bhashyam
3. Sangita Chudamani
4. Sangita Sara
5. Swaramelakalanidhi

These works are all classified as:
(A) Contributions by Western scholars
(B) Texts focusing on modern biography
(C) Treatises containing musical concepts
(D) Works composed strictly in Malayalam

**30.** Arrange the following scholars in their historical chronological order:
1. Sarangadeva
2. Nanyadeva
3. Lochana Kavi
4. Jagadekamalla

(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 4, 3, 2, 1
(D) 1, 3, 2, 4

**31.** Who among the following is the author of Sangita Sampradaya Pradarsini?
(A) Subbarama Dikshitar
(B) Govinda Dikshitar
(C) Ramamatya
(D) Tulaja

**32.** Identify the correctly paired author and treatise.
(A) Rana Kumbha - Raga Vibodha
(B) Vidyaranya - Sangita Sara
(C) Somnatha - Sangita Raja
(D) Ahobala - Swaramelakalanidhi

**33.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Alain Danielou is recognized for his contributions to Indian Music.
**Reason (R):** He is categorized as a Western scholar.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**34.** Consider the following statements:
**Statement I:** Panchamarabu is a text containing musical concepts similar to Silappadikaram.
**Statement II:** Chaturdandi Prakasika is a Western musical treatise.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**35.** Match List I with List II.
List I: (Treatise)
P. Sangita Makaranda
Q. Brihaddesi
R. Manasollasa
S. Sangita Samayasara
List II: (Author)
1. Narada
2. Matanga
3. Someshwara
4. Parsvadeva

(A) P-2, Q-1, R-4, S-3
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**36.** Which of the following is NOT classified as a Western scholar?
(A) Curt Sachs
(B) Fox Strangways
(C) H.A. Popley
(D) Premalata Sharma

**37.** Consider the following treatises:
1. Karunamrita Sagaram
2. Swara Prastara Sagaram
3. Sangita Chandrika

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**56.** Which of the following scholars is NOT an Indian musicologist?
(A) Fox Strangways
(B) Balantrapu Rajanikantarao
(C) R.C. Mehta
(D) B.C. Deva

**57.** Consider the following treatises:
1. Sangita Sara
2. Swaramelakalanidhi
3. Sangita Raja
4. Raga Vibodha

Which of the following scholars correspond to these works respectively?
(A) Ramamatya, Vidyaranya, Somnatha, Rana Kumbha
(B) Rana Kumbha, Somnatha, Vidyaranya, Ramamatya
(C) Vidyaranya, Ramamatya, Rana Kumbha, Somnatha
(D) Somnatha, Rana Kumbha, Ramamatya, Vidyaranya

**58.** Identify the incorrect statement regarding Western scholars.
(A) H.A. Popley authored Sangita Samayasara.
(B) Curt Sachs contributed to the study of Indian music.
(C) N.A. Willard contributed to the study of Indian music.
(D) Alain Danielou contributed to the study of Indian music.

**59.** Consider the following texts:
1. Silappadikaram
2. Sangam Texts
3. Panchamarabu
4. Tala Samudram
5. Mahabharata Chudamani

What best describes the common feature of these texts?
(A) Modern English treatises focused on music
(B) Treatises attributed primarily to Narada
(C) Western literature regarding Indian rhythm
(D) South Indian texts with musical concepts

**60.** Arrange the following authors in their historical chronological order:
1. Ahobala
2. Govinda Dikshita
3. Venkatamakhi
4. Tulaja

(A) 1, 2, 3, 4
(B) 4, 3, 2, 1
(C) 2, 1, 4, 3
(D) 1, 3, 2, 4

**61.** Who is the author of Sangita Chandrika?
(A) Nadamuni Panditar
(B) Abraham Panditar
(C) Atoor Krishna Pisharoti
(D) Subbarama Dikshitar

**62.** Identify the correctly matched scholar and their category.
(A) C.R. Day - Indian Musicologist
(B) V. Raghavan - Western Scholar
(C) E. Clements - Ancient Treatise Writer
(D) R.C. Mehta - Indian Musicologist

**63.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Sangam Texts are significant in the historical study of music.
**Reason (R):** They contain foundational references to musical concepts.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**64.** Consider the following statements:
**Statement I:** Yazhnool is recognized as an important musical text.
**Statement II:** Yazhnool was written by William Jones.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**65.** Match List I with List II.
List I: (Scholar)
P. Narada
Q. Bharata

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**84.** Consider the following statements:
**Statement I:** N.A. Willard's work is recognized under the contributions of Western scholars.
**Statement II:** Alain Danielou is noted as an ancient Indian treatise writer.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**85.** Match List I with List II.
List I: (Scholar)
P. Govinda Dikshita
Q. Venkatamakhi
R. Tulaja
S. Govinda Acharya
List II: (Work)
1. Sangita Sudha
2. Chaturdandi Prakasika
3. Sangita Saramrita
4. Sangraha Chudamani
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**86.** Which of the following texts is NOT a regional text associated with Tamil, Telugu, Kannada, or Malayalam traditions?
(A) Panchamarabu
(B) Manasollasa
(C) Tala Samudram
(D) Mahabharata Chudamani

**87.** Match the following authors with their respective works:
1. Subbarama Dikshitar
2. Abraham Panditar
3. Nadamuni Panditar
4. Atoor Krishna Pisharoti
(A) Karunamrita Sagaram, Sangita Sampradaya Pradarsini, Sangita Chandrika, Swara Prastara Sagaram
(B) Sangita Chandrika, Swara Prastara Sagaram, Karunamrita Sagaram, Sangita Sampradaya Pradarsini
(C) Swara Prastara Sagaram, Sangita Chandrika, Sangita Sampradaya Pradarsini, Karunamrita Sagaram
(D) Sangita Sampradaya Pradarsini, Karunamrita Sagaram, Swara Prastara Sagaram, Sangita Chandrika

**88.** Identify the incorrect statement regarding the following musicologists.
(A) S. Seetha is a Western scholar.
(B) T.S. Parthasarthy is an Indian musicologist.
(C) V. Raghavan is an Indian musicologist.
(D) B.C. Deva is an Indian musicologist.

**89.** Match the following treatises with their correct authors:
1. Natya Sastra
2. Dattilam
3. Brihaddesi
4. Manasollasa
5. Sangita Samayasara
(A) Narada, Dattila, Bharata, Someshwara, Matanga
(B) Dattila, Bharata, Matanga, Parsvadeva, Someshwara
(C) Bharata, Dattila, Matanga, Someshwara, Parsvadeva
(D) Bharata, Matanga, Dattila, Someshwara, Parsvadeva

**90.** Arrange the following texts in their historical chronological order:
1. Sangita Sudha
2. Chaturdandi Prakasika
3. Sangita Saramrita
4. Sangraha Chudamani
(A) 1, 2, 3, 4
(B) 4, 3, 2, 1
(C) 2, 3, 1, 4
(D) 3, 1, 4, 2

**91.** The text 'Naradiya Siksha' is associated with which scholar?
(A) Bharata
(B) Dattila
(C) Matanga
(D) Narada

**92.** Identify the correctly matched scholar and treatise.
(A) Matanga - Sangita Ratnakara

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**Statement II:** R. Satyanarayana is recognized as an Indian musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**75.** Match List I with List II.
List I: (Text)
P. Sangita Sara
Q. Swaramelakalanidhi
R. Sangita Raja
S. Raga Vibodha
List II: (Scholar)
1. Vidyaranya
2. Ramamatya
3. Rana Kumbha
4. Somnatha
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

**76.** Which of the following is NOT a work by a South Indian scholar?
(A) Karunamrita Sagaram
(B) Dattilam
(C) Swara Prastara Sagaram
(D) Sangita Chandrika

**77.** Consider the following Western scholars:
1. C.R. Day
2. E. Clements
3. Fox Strangways
4. H.A. Popley
Which of the above scholars contributed to the study of Indian music?
(A) 1 and 2 only
(B) 3 and 4 only
(C) 1, 2, and 3 only
(D) 1, 2, 3, and 4

**78.** Identify the incorrect statement regarding musical texts.
(A) Sangam Texts contain musical concepts.
(B) Panchamarabu contains musical concepts.
(C) Mahabharata Chudamani contains musical concepts.
(D) Tala Samudram is a treatise by Alain Danielou.

**79.** Consider the following scholars:
1. N. Ramanathan
2. S.A.K. Durga
3. Balantrapu Rajanikantarao
4. R.C. Mehta
5. T.S. Parthasarthy
Are these scholars correctly categorized as Indian Musicologists?
(A) Yes, all of them are.
(B) No, only 1, 2, and 3 are.
(C) No, 4 and 5 are Western scholars.
(D) None of them are musicologists.

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**80.** In the historical chronology of musical treatises, which of the following texts follows Natya Sastra?
(A) Brihaddesi
(B) Dattilam
(C) Manasollasa
(D) Sangita Ratnakara

**81.** Who among the following is the author of Sangita Parijata?
(A) Govinda Dikshita
(B) Ahobala
(C) Venkatamakhi
(D) Tulaja

**82.** Identify the correct pair of text and its classification.
(A) Chaturdandi Prakasika - Treatise containing musical concepts
(B) Karunamrita Sagaram - Western contribution to music
(C) Sangam Texts - Written by V.N. Bhatkhande
(D) Yazhnool - Authored by Fox Strangways

**83.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Curt Sachs and William Jones are recognized for their work on Indian music.
**Reason (R):** They are both recognized for their contribution as Western scholars to Indian Music.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

(A) Matanga
(B) Parsvadeva
(C) Someshwara
(D) Sarangadeva

**102.** Identify the correctly paired scholar and treatise.
(A) Someshwara - Sangita Ratnakara
(B) Parsvadeva - Sangita Samayasara
(C) Sarangadeva - Manasollasa
(D) Simhabhupala - Bharata Bhashyam

**103.** Which of the following scholars is incorrectly paired with their work?
(A) Nanyadeva - Bharata Bhashyam
(B) Lochana kavi - Raga Tarangini
(C) Jagadekamalla - Sangita Chudamani
(D) Vidyaranya - Swaramelakalanidhi

**104.** Consider the following statements:
**Statement I:** Ramamatya wrote Swaramelakalanidhi.
**Statement II:** Rana Kumbha wrote Sangita Raja.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**105.** Which of the following is NOT a text containing musical concepts in South Indian regional languages?
(A) Silappadikaram
(B) Sangam Texts
(C) Sangita Makaranda
(D) Panchamarabu

**106.** Which of the following statements is correct regarding Somnatha and Ahobala?
(A) Somnatha authored Raga Vibodha.
(B) Somnatha authored Sangita Parijata.
(C) Ahobala authored Raga Vibodha.
(D) Ahobala authored Sangita Sudha.

**107.** Identify the incorrect statement regarding the following authors.
(A) Govinda Dikshita authored Sangita Sudha.
(B) Venkatamakhi authored Chaturdandi Prakasika.
(C) Govinda Acharya authored Sangraha Chudamani.
(D) Tulaja authored Sangraha Chudamani.

**108.** What is the most appropriate designation for Swami Prajnanananda?
(A) Western Scholar
(B) Musicologist
(C) Author of Sangita Ratnakara
(D) Compiler of Yazhnool

**109.** Which of the following texts were authored by Subbarama Dikshitar and Abraham Panditar respectively?
(A) Sangita Sudha and Swara Prastara Sagaram
(B) Chaturdandi Prakasika and Sangita Chandrika
(C) Sangita Sampradaya Pradarsini and Karunamrita Sagaram
(D) Sangita Saramrita and Karunamrita Sagaram

**110.** Which scholar is associated with the theoretical concepts found in Sangita Chandrika?
(A) Nadamuni Panditar
(B) Abraham Panditar
(C) Subbarama Dikshitar
(D) Atoor Krishna Pisharoti

**111.** Which text is a primary source for investigating the textual tradition of Tamil music?
(A) Silappadikaram
(B) Manasollasa
(C) Sangita Raja
(D) Raga Vibodha

**112.** Which of the following is a Western scholar who contributed to the study of Indian music?
(A) P. Sambamurthy
(B) C.R. Day
(C) S. Seetha
(D) V. Raghavan

**113.** Who is listed as the author of Brihaddesi?
(A) Dattila
(B) Matanga
(C) Someshwara
(D) Parsvadeva

**114.** Identify the correct pair of scholar and category.
(A) E. Clements - Western Scholar
(B) N.A. Willard - Indian Musicologist
(C) V.D. Paluskar - Western Scholar

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(B) Sarangadeva - Sangita Ratnakara
(C) Someshwara - Brihaddesi
(D) Parsvadeva - Manasollasa

**93.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Simhabhupala is closely associated with Sarangadeva's Sangita Ratnakara.
**Reason (R):** Simhabhupala is recognized as a prominent commentator on classical music texts.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**94.** Consider the following statements:
**Statement I:** Nanyadeva is associated with Bharata Bhashyam.
**Statement II:** Lochana kavi is associated with Raga Tarangini.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**95.** Match List I with List II.
List I: (Scholar)
P. Jagadekamalla
Q. Vidyaranya
R. Ramamatya
S. Rana Kumbha
List II: (Work)
1. Sangita Chudamani
2. Sangita Sara
3. Swaramelakalanidhi
4. Sangita Raja
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

**96.** Which of the following is NOT attributed to Somnatha or Ahobala?
(A) Raga Vibodha
(B) Sangita Parijata
(C) Sangita Saramrita
(D) Both A and B

**97.** Identify the authors of the following texts respectively:
1. Sangita Sudha
2. Chaturdandi Prakasika
(A) Venkatamakhi and Tulaja
(B) Govinda Dikshita and Venkatamakhi
(C) Tulaja and Govinda Acharya
(D) Govinda Acharya and Govinda Dikshita

**98.** Identify the incorrect statement regarding the following texts.
(A) Swara Prastara Sagaram is authored by Atoor Krishna Pisharoti.
(B) Sangita Sampradaya Pradarsini is authored by Subbarama Dikshitar.
(C) Karunamrita Sagaram is authored by Abraham Panditar.
(D) Sangita Chandrika is authored by Atoor Krishna Pisharoti.

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**99.** Consider the following texts:
1. Silappadikaram
2. Panchamarabu
3. Tala Samudram
4. Mahabharata Chudamani
5. Yazhnool
Which of the following descriptions best applies to these texts?
(A) They are all authored by Narada.
(B) They are works of modern Western scholars.
(C) They contain references to musical concepts in South Indian languages.
(D) They are treatises written by Northern Indian scholars.

**100.** Which of the following groups consists of Western scholars who contributed to the study of Indian music?
(A) V.N. Bhatkhande and V.D. Paluskar
(B) B.C. Deva and P. Sambamurthy
(C) S. Seetha and V. Raghavan
(D) Curt Sachs, N.A. Willard, and William Jones

**101.** Who is the author of Manasollasa?

R. Dattila
S. Matanga
List II: (Work)
1. Sangita Makaranda
2. Natya Sastra
3. Dattilam
4. Brihaddesi
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

**66.** Which of the following is NOT a treatise by Somnatha or Ahobala?
(A) Raga Vibodha
(B) Sangita Parijata
(C) Sangita Sudha
(D) Both A and B

**67.** Consider the following treatises:
1. Sangita Samayasara
2. Sangita Ratnakara
3. Bharata Bhashyam
4. Raga Tarangini
Identify the correct sequence of their respective authors:
(A) Sarangadeva, Parsvadeva, Lochana kavi, Nanyadeva
(B) Nanyadeva, Lochana kavi, Parsvadeva, Sarangadeva
(C) Parsvadeva, Sarangadeva, Nanyadeva, Lochana kavi
(D) Lochana kavi, Nanyadeva, Sarangadeva, Parsvadeva

**68.** Identify the incorrect statement regarding the texts and authors.
(A) Jagadekamalla authored Sangita Chudamani.
(B) Vidyaranya authored Sangita Sara.
(C) Rana Kumbha authored Sangita Raja.
(D) Ramamatya authored Manasollasa.

**69.** Consider the following group of Indian musicologists:
1. Swami Prajnanananda
2. B.C. Deva
3. P. Sambamurthy
4. S. Seetha
5. V. Raghavan
Which of the above are recognized as prominent musicologists?
(A) 1, 2, and 3 only
(B) 3, 4, and 5 only
(C) 1, 3, 4, and 5 only
(D) 1, 2, 3, 4, and 5

**70.** Arrange the following texts in their historical chronological order:
1. Sangraha Chudamani
2. Sangita Sampradaya Pradarsini
3. Karunamrita Sagaram
4. Swara Prastara Sagaram
(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 4, 3, 2, 1
(D) 3, 4, 1, 2

**71.** What is the title of the treatise authored by Jagadekamalla?
(A) Sangita Ratnakara
(B) Raga Tarangini
(C) Bharata Bhashyam
(D) Sangita Chudamani

**72.** Identify the correct pair of scholar and treatise.
(A) Lochana kavi - Raga Tarangini
(B) Nanyadeva - Sangita Samayasara
(C) Parsvadeva - Bharata Bhashyam
(D) Someshwara - Brihaddesi

**73.** Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** V.N. Bhatkhande and V.D. Paluskar are significant figures in modern musicology.
**Reason (R):** They are classified as prominent Western scholars of Indian music.
In light of the above statements, choose the most appropriate answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**74.** Consider the following statements:
**Statement I:** Premalata Sharma is recognized as an Indian musicologist.

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(D) C.R. Day - Indian Musicologist

**115.** Which of the following is incorrectly paired?
(A) Swami Prajnanananda - Musicologist
(B) B.C. Deva - Musicologist
(C) P. Sambamurthy - Western Scholar
(D) S. Seetha - Musicologist

**116.** Consider the following statements:
**Statement I:** V. Raghavan is an Indian musicologist.
**Statement II:** Premalata Sharma is an Indian musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**117.** Which of the following is NOT an Indian musicologist?
(A) R. Satyanarayana
(B) T.S. Parthasarthy
(C) Fox Strangways
(D) N. Ramanathan

**118.** Which statement correctly identifies the works of Somnatha and Ahobala?
(A) Somnatha wrote Sangita Parijata; Ahobala wrote Raga Vibodha.
(B) Somnatha wrote Raga Vibodha; Ahobala wrote Sangita Parijata.
(C) Somnatha wrote Sangita Sudha; Ahobala wrote Sangita Parijata.
(D) Somnatha wrote Raga Vibodha; Ahobala wrote Sangita Sudha.

**119.** Identify the incorrect statement regarding the following scholars.
(A) S.A.K. Durga is a musicologist.
(B) Balantrapu Rajanikantarao is a musicologist.
(C) H.A. Popley is a Western scholar.
(D) R.C. Mehta is a Western scholar.

**120.** Which text provides insight into the musical concepts authored by Venkatamakhi?
(A) Chaturdandi Prakasika
(B) Sangita Saramrita
(C) Sangraha Chudamani
(D) Sangita Sudha

**121.** Alain Danielou is best categorized as a:
(A) Translator of Sangam texts
(B) Indian musicologist of the modern era
(C) Western scholar contributing to Indian music
(D) Author of classical Sanskrit treatises

**122.** Nadamuni Panditar is credited with the authorship of which text?
(A) Swara Prastara Sagaram
(B) Sangita Sampradaya Pradarsini
(C) Karunamrita Sagaram
(D) Sangita Chandrika

**123.** The Sangam Texts are associated with which linguistic-cultural background?
(A) Texts originating from Malayalam regions
(B) Literature written primarily in Sanskrit
(C) Manuscripts found in Hindi environments
(D) South Indian language-based musical works

**124.** Who is the author of Raga Tarangini, which is studied for the historical classification of ragas?
(A) Nanyadeva
(B) Lochana kavi
(C) Jagadekamalla
(D) Vidyaranya

**125.** Who is the author of Natya Sastra?
(A) Narada
(B) Dattila
(C) Bharata
(D) Matanga

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**126.** Identify the correctly paired author and text.
(A) Dattila - Brihaddesi
(B) Matanga - Dattilam
(C) Bharata - Naradiya Siksha
(D) Narada - Sangita Makaranda

**127.** Which of the following is incorrectly paired?
(A) Nanyadeva - Raga Tarangini
(B) Someshwara - Manasollasa
(C) Parsvadeva - Sangita Samayasara
(D) Sarangadeva - Sangita Ratnakara

**128.** Consider the following statements:
**Statement I:** Jagadekamalla wrote Sangita Chudamani.
**Statement II:** Vidyaranya wrote Sangita Sara.
Which of the above statement(s) is/are correct?

(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**129.** Which of the following is NOT a work by Rana Kumbha?
(A) Sangita Raja
(B) Raga Vibodha
(C) Both A and B
(D) Only B

**130.** Which of the following statements is correct regarding Subbarama Dikshitar?
(A) Subbarama Dikshitar authored Sangita Sampradaya Pradarsini.
(B) Abraham Panditar authored Swara Prastara Sagaram.
(C) Nadamuni Panditar authored Karunamrita Sagaram.
(D) Atoor Krishna Pisharoti authored Sangita Sampradaya Pradarsini.

**131.** Identify the incorrect statement regarding the following scholars.
(A) V.N. Bhatkhande is an Indian musicologist.
(B) V.D. Paluskar is an Indian musicologist.
(C) Swami Prajnanananda is a Western scholar.
(D) B.C. Deva is an Indian musicologist.

**132.** What is the most appropriate categorization for Curt Sachs?
(A) Author of regional treatises
(B) Ancient Sanskrit scholar
(C) Indian musicologist
(D) Contributor to Indian music from the West

**133.** Which of the following is a significant Tamil musical text?
(A) Sangita Parijata
(B) Chaturdandi Prakasika
(C) Yazhnool
(D) Raga Vibodha

**134.** Identify the Indian musicologist from the following:
(A) E. Clements
(B) S. Seetha
(C) H.A. Popley
(D) William Jones

**135.** Tala Samudram is categorized as a:
(A) Contribution by a Western musicologist
(B) Ancient Sanskrit text of the early era
(C) Modern work focused on music biography
(D) Text written in a South Indian language

**136.** Which name is closely associated with the commentary on Sangita Ratnakara?
(A) Simhabhupala
(B) Narada
(C) Matanga
(D) Dattila

**137.** Who wrote Sangita Sara?
(A) Jagadekamalla
(B) Ramamatya
(C) Vidyaranya
(D) Rana Kumbha

**138.** Identify the correctly paired scholar and their category.
(A) T.S. Parthasarthy - Musicologist
(B) N. Ramanathan - Western Scholar
(C) S.A.K. Durga - Western Scholar
(D) Balantrapu Rajanikantarao - Ancient Scholar

**139.** Which of the following is incorrectly paired?
(A) R.C. Mehta - Musicologist
(B) Curt Sachs - Western Scholar
(C) N.A. Willard - Western Scholar
(D) William Jones - Musicologist

**140.** Consider the following statements:
**Statement I:** C.R. Day is a Western scholar who contributed to the study of Indian music.
**Statement II:** E. Clements is a Western scholar who contributed to the study of Indian music.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**141.** Which of the following is NOT a regional text containing musical concepts in South Indian languages?
(A) Mahabharata Chudamani
(B) Yazhnool
(C) Raga Tarangini
(D) Panchamarabu

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**142.** Which statement correctly links the author to their text?
(A) Venkatamakhi wrote Sangita Saramrita.
(B) Tulaja wrote Sangraha Chudamani.
(C) Govinda Acharya wrote Chaturdandi Prakasika.
(D) Govinda Dikshita wrote Sangita Sudha.

**143.** Identify the incorrect statement.
(A) Abraham Panditar wrote Sangita Sampradaya Pradarsini.
(B) Atoor Krishna Pisharoti wrote Sangita Chandrika.
(C) Nadamuni Panditar wrote Swara Prastara Sagaram.
(D) Subbarama Dikshitar wrote Sangita Sampradaya Pradarsini.

**144.** Which text contains the musical concepts of Somnatha?
(A) Sangita Parijata
(B) Raga Vibodha
(C) Sangita Raja
(D) Swaramelakalanidhi

**145.** Which scholar is the author of Dattilam?
(A) Bharata
(B) Dattila
(C) Matanga
(D) Narada

**146.** Which text was authored by Tulaja?
(A) Sangita Saramrita
(B) Chaturdandi Prakasika
(C) Sangraha Chudamani
(D) Sangita Sudha

**147.** Fox Strangways is categorized as a:
(A) South Indian textual scholar
(B) Ancient Sanskrit treatise writer
(C) Western scholar contributing to the study of Indian music
(D) Modern Indian musicologist

**148.** Which scholar is the author of Sangita Makaranda?
(A) Bharata
(B) Dattila
(C) Matanga
(D) Narada

**149.** Who is the author of Sangita Samayasara?
(A) Someshwara
(B) Sarangadeva
(C) Parsvadeva
(D) Nanyadeva

**150.** Identify the correct pair.
(A) Nanyadeva - Sangita Chudamani
(B) Jagadekamalla - Sangita Chudamani
(C) Lochana kavi - Sangita Sara
(D) Vidyaranya - Raga Tarangini

**151.** Which of the following is incorrectly paired?
(A) Ramamatya - Swaramelakalanidhi
(B) Rana Kumbha - Sangita Raja
(C) Ahobala - Sangita Parijata
(D) Somnatha - Sangita Parijata

**152.** Consider the following statements:
**Statement I:** Govinda Acharya wrote Sangraha Chudamani.
**Statement II:** Subbarama Dikshitar wrote Sangita Sampradaya Pradarsini.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**153.** Which of the following is NOT an Indian musicologist?
(A) P. Sambamurthy
(B) S. Seetha
(C) Alain Danielou
(D) V. Raghavan

**154.** Which statement correctly describes the nature of Karunamrita Sagaram?
(A) It is a text authored by Abraham Panditar.
(B) It is a text authored by Nadamuni Panditar.
(C) It is a treatise by a Western scholar.
(D) It is an ancient text by Bharata.

**155.** Identify the incorrect statement.
(A) B.C. Deva is an Indian musicologist.
(B) Swami Prajnanananda is an Indian musicologist.
(C) V.N. Bhatkhande is an Indian musicologist.
(D) V.D. Paluskar is a Western scholar.

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**156.** The concept of 'Chaturdandi' is associated with which author?
(A) Govinda Dikshita
(B) Venkatamakhi
(C) Tulaja
(D) Govinda Acharya

**157.** Which of the following texts is least relevant when studying early regional musical traditions of South India?
(A) Silappadikaram
(B) Panchamarabu
(C) Raga Vibodha
(D) Tala Samudram

**158.** Who is the author of Swaramelakalanidhi?
(A) Vidyaranya
(B) Rana Kumbha
(C) Somnatha
(D) Ramamatya

**159.** How are T.S. Parthasarthy and N. Ramanathan categorized?
(A) Modern Indian Musicologists
(B) Ancient treatise writers
(C) Western scholars
(D) Translators of Natya Sastra

**160.** Which author should be studied to understand the Sangita Parijata?
(A) Somnatha
(B) Ahobala
(C) Govinda Dikshita
(D) Venkatamakhi

**161.** Who is the author of Raga Tarangini?
(A) Nanyadeva
(B) Lochana kavi
(C) Jagadekamalla
(D) Vidyaranya

**162.** Identify the correctly paired scholar and treatise.
(A) Matanga - Brihaddesi
(B) Narada - Natya Sastra
(C) Bharata - Dattilam
(D) Someshwara - Sangita Samayasara

**163.** Which of the following scholars is incorrectly paired with their text?
(A) Sarangadeva - Sangita Ratnakara
(B) Nanyadeva - Bharata Bhashyam
(C) Lochana kavi - Sangita Chudamani
(D) Vidyaranya - Sangita Sara

**164.** Consider the following statements:
**Statement I:** H.A. Popley is a Western scholar.
**Statement II:** Alain Danielou is an Indian musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**165.** Which of the following texts is NOT attributed to Narada?
(A) Naradiya Siksha
(B) Sangita Makaranda
(C) Brihaddesi
(D) Both A and B

**166.** Which statement accurately links the treatise to its respective linguistic or cultural context?
(A) Manasollasa is linked to modern English traditions.
(B) Panchamarabu is linked to South Indian traditions.
(C) Natya Sastra is a Western musicological text.
(D) Yazhnool is a North Indian text written in Hindi.

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**167.** Identify the incorrect statement regarding the following musicologists.
(A) Premalata Sharma is an Indian musicologist.
(B) R. Satyanarayana is an Indian musicologist.
(C) T.S. Parthasarthy is an Indian musicologist.
(D) Fox Strangways is an Indian musicologist.

**168.** To study the musical concepts of Govinda Acharya, which text should be referenced?
(A) Sangraha Chudamani
(B) Sangita Saramrita
(C) Sangita Sampradaya Pradarsini
(D) Karunamrita Sagaram

**169.** Which pair of scholars represents Western interpretations of Indian music?
(A) V.N. Bhatkhande and B.C. Deva
(B) P. Sambamurthy and S. Seetha
(C) C.R. Day and E. Clements
(D) V. Raghavan and R.C. Mehta

**170.** Bharata Bhashyam is the work of which author?
(A) Nanyadeva
(B) Bharata
(C) Lochana kavi
(D) Jagadekamalla

**171.** Who is the author of Sangita Raja?
(A) Ramamatya
(B) Somnatha
(C) Ahobala
(D) Rana Kumbha

**172.** The text Swara Prastara Sagaram was authored by:
(A) Abraham Panditar
(B) Nadamuni Panditar
(C) Atoor Krishna Pisharoti
(D) Subbarama Dikshitar

**173.** Who authored the Sangita Chandrika?
(A) Nadamuni Panditar
(B) Abraham Panditar
(C) Atoor Krishna Pisharoti
(D) Subbarama Dikshitar

**174.** Identify the correctly paired scholar and their category.
(A) William Jones - Musicologist
(B) N.A. Willard - Ancient Treatise Writer
(C) Curt Sachs - Modern Indian Composer
(D) S.A.K. Durga - Musicologist

**175.** Which of the following is incorrectly paired?
(A) B.C. Deva - Western Scholar
(B) V.D. Paluskar - Musicologist
(C) Swami Prajnanananda - Musicologist
(D) P. Sambamurthy - Musicologist

**176.** Consider the following statements:
**Statement I:** S. Seetha is categorized as an Indian musicologist.
**Statement II:** V. Raghavan is categorized as an Indian musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**177.** Which of the following is NOT a text in a South Indian regional language?
(A) Silappadikaram
(B) Sangita Samayasara
(C) Sangam Texts
(D) Tala Samudram

**178.** Who is the author of Sangita Saramrita?
(A) Tulaja
(B) Govinda Dikshita
(C) Venkatamakhi
(D) Govinda Acharya

**179.** Identify the incorrect statement regarding the following individuals.
(A) N. Ramanathan is an Indian musicologist.
(B) S.A.K. Durga is an Indian musicologist.
(C) Balantrapu Rajanikantarao is an Indian musicologist.
(D) R.C. Mehta is a Western scholar.

**180.** Identify the musical treatises authored by Narada and Bharata respectively.
(A) Brihaddesi and Manasollasa
(B) Sangita Samayasara and Sangita Ratnakara
(C) Bharata Bhashyam and Raga Tarangini
(D) Naradiya Siksha and Natya Sastra

**181.** Which of the following sets consists of Tamil musical texts?
(A) Natya Sastra, Dattilam, and Brihaddesi
(B) Raga Vibodha, Sangita Parijata, and Sangita Sudha
(C) Silappadikaram, Panchamarabu, and Yazhnool
(D) Sangita Ratnakara, Bharata Bhashyam, and Sangita Sara

**182.** Who is the author of Sangita Ratnakara?
(A) Parsvadeva
(B) Sarangadeva
(C) Nanyadeva
(D) Lochana kavi

**183.** Which of the following is NOT a Western scholar who contributed to the study of Indian music?
(A) Curt Sachs
(B) N.A. Willard
(C) William Jones
(D) B.C. Deva

**184.** The text Sangita Sudha is attributed to which author?

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(A) Curt Sachs and N.A. Willard
(B) Bharata and Matanga
(C) V. Raghavan and R. Satyanarayana
(D) S.A.K. Durga and Balantrapu Rajanikantarao

**242.** Who is the author of Sangita Saramrita?
(A) Tulaja
(B) Govinda Dikshita
(C) Venkatamakhi
(D) Govinda Acharya

**243.** Abraham Panditar is known for which of the following works?
(A) Subbarama Dikshitar
(B) Nadamuni Panditar
(C) Abraham Panditar
(D) Atoor Krishna Pisharoti

**244.** Which of the following is a primary source for the study of ancient South Indian musical traditions?
(A) Sangita Parijata
(B) Chaturdandi Prakasika
(C) Sangita Sudha
(D) Sangam Texts

**245.** Who is the author of Sangita Makaranda?
(A) Bharata
(B) Dattila
(C) Narada
(D) Matanga

**246.** Identify the correctly paired scholar and category.
(A) William Jones - Indian Musicologist
(B) Swami Prajnanananda - Indian Musicologist
(C) B.C. Deva - Western Scholar
(D) E. Clements - Indian Musicologist

**247.** Which of the following is incorrectly paired?
(A) P. Sambamurthy - Musicologist
(B) S. Seetha - Musicologist
(C) Premalata Sharma - Musicologist
(D) V. Raghavan - Western Scholar

**248.** Consider the following statements:
**Statement I:** R. Satyanarayana is a modern musicologist.
**Statement II:** T.S. Parthasarthy is a modern musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**249.** Which of the following is NOT classified as a Western scholar?
(A) Curt Sachs
(B) N.A. Willard
(C) N. Ramanathan
(D) C.R. Day

**250.** How is Alain Danielou categorized?
(A) Western scholar contributing to Indian music
(B) Scholar specializing in original Tamil texts
(C) Ancient Sanskrit musical treatise writer
(D) Musicologist working in the modern Indian era

**Direction :** Please read the following source carefully.

*The foundational texts of Indian musicology provide invaluable insights into the historical perspective of musical concepts. Scholars meticulously study works like Narada's Naradiya Siksha and Sangita Makaranda to understand early codifications of sound. A critical milestone in this historical trajectory is Bharata's Natya Sastra, which comprehensively documents dramaturgical and musical structures of antiquity. Following this, Dattila contributed significantly through the Dattilam, offering specific guidelines on musical principles prevalent during his era. Furthermore, Matanga's Brihaddesi represents a monumental shift in the historical study of Indian music, as it systematically explores regional variations and introduces crucial concepts that bridged classical and regional traditions. The contributions of these early scholars established a robust framework for subsequent musicologists. By analyzing these treatises, researchers can trace the evolution of foundational musical elements, demonstrating how early authorities like Narada, Bharata, Dattila, and Matanga laid down the theoretical bedrock. This lineage of texts underscores a continuous tradition of scholarly inquiry, where each treatise not only reflects the musical practices of its time but also serves as an authoritative reference for later generations seeking to comprehend the historical perspectives*

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(C) Balantrapu Rajanikantarao - Musicologist
(D) S.A.K. Durga - Western Scholar

**200.** Consider the following statements:
**Statement I:** R.C. Mehta is recognized as an Indian musicologist.
**Statement II:** C.R. Day is recognized as a Western scholar.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**201.** Which text is NOT part of the South Indian regional linguistic tradition?
(A) Sangam Texts
(B) Tala Samudram
(C) Chaturdandi Prakasika
(D) Mahabharata Chudamani

**202.** Which of the following is true about Narada?
(A) Narada wrote Naradiya Siksha and Sangita Makaranda
(B) Narada wrote Natya Sastra.
(C) Narada wrote Dattilam.
(D) Narada wrote Brihaddesi.

**203.** Identify the incorrect statement regarding the following authors.
(A) Someshwara wrote Manasollasa.
(B) Parsvadeva wrote Sangita Samayasara.
(C) Lochana kavi wrote Raga Tarangini.
(D) Sarangadeva wrote Bharata Bhashyam.

**204.** Yazhnool is best categorized as a:
(A) Ancient Sanskrit treatise
(B) Regional text containing musical concepts
(C) Modern Western analytical text
(D) Compendium by V.N. Bhatkhande

**205.** Which of the following sets of texts belongs to Subbarama Dikshitar, Abraham Panditar, and Nadamuni Panditar respectively?
(A) Sangita Sara, Swaramelakalanidhi, Sangita Raja
(B) Raga Vibodha, Sangita Parijata, Sangita Sudha
(C) Sangita Sampradaya Pradarsini, Karunamrita Sagaram, Swara Prastara Sagaram
(D) Chaturdandi Prakasika, Sangita Saramrita, Sangraha Chudamani

**206.** Which of the following is a Western scholar who contributed to the study of Indian music?
(A) B.C. Deva
(B) P. Sambamurthy
(C) S. Seetha
(D) E. Clements

**207.** V. Raghavan is classified as an:
(A) Indian Musicologist
(B) Western Scholar
(C) Ancient Treatise Writer
(D) Commentator on Tamil Texts

**208.** Simhabhupala is known for his contributions related to which text?
(A) Sangita Makaranda
(B) Sangita Ratnakara
(C) Natya Sastra
(D) Brihaddesi

**209.** Who is the author of Sangraha Chudamani?
(A) Govinda Dikshita
(B) Govinda Acharya
(C) Venkatamakhi
(D) Tulaja

**210.** Identify the correctly paired scholar and treatise.
(A) Ramamatya - Swaramelakalanidhi
(B) Rana Kumbha - Sangita Sara
(C) Somnatha - Sangita Raja
(D) Ahobala - Raga Vibodha

**211.** Which of the following is incorrectly paired?
(A) Govinda Dikshita - Sangita Sudha
(B) Venkatamakhi - Chaturdandi Prakasika
(C) Subbarama Dikshitar - Swara Prastara Sagaram
(D) Tulaja - Sangita Saramrita

**212.** Consider the following statements:
**Statement I:** Atoor Krishna Pisharoti wrote Sangita Chandrika.
**Statement II:** Nadamuni Panditar wrote Karunamrita Sagaram.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false

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*Abraham Panditar, Nadamuni Panditar, and Atoor Krishna Pisharoti represent a vital era of musicological codification. Their extensive treatises provided contemporary researchers with an organized, comprehensive, and textually grounded understanding of the evolving musical landscape.*

Based on the above source, attempt the following five questions.

**271.** Which scholar authored the exhaustive compendium Sangita Sampradaya Pradarsini?
(A) Abraham Panditar
(B) Nadamuni Panditar
(C) Subbarama Dikshitar
(D) Atoor Krishna Pisharoti

**272.** According to the passage, the Karunamrita Sagaram was compiled by:
(A) Subbarama Dikshitar
(B) Abraham Panditar
(C) Nadamuni Panditar
(D) Atoor Krishna Pisharoti

**273.** What specific theoretical insights does the Swara Prastara Sagaram offer?
(A) Detailed biographical records of ancient regional kings
(B) The origins of modern stringed instruments in the region
(C) Regional poetry as linked with dramaturgical theory
(D) Melodic permutations and structural elements

**274.** Which text is noted in the passage for expanding regional scholarly literature and was authored by Atoor Krishna Pisharoti?
(A) Sangita Chandrika
(B) Karunamrita Sagaram
(C) Sangita Sampradaya Pradarsini
(D) Swara Prastara Sagaram

**275.** The collective works of the scholars mentioned in the passage primarily provided contemporary researchers with:
(A) An exclusively oral understanding of regional music traditions
(B) An unorganized account of various historical performances
(C) A comprehensive and textually grounded view
(D) A theoretical model devoid of any traditional compositions

**Direction :** Please read the following source carefully.

*Beyond the Sanskrit treatises, an extensive array of literary texts provides critical references to musical concepts, thereby broadening the historical perspective of music. The ancient Tamil epic Silappadikaram serves as a foundational source, containing elaborate descriptions of musical instruments, theoretical scales, and performative practices. This historical foundation is further corroborated by various Sangam Texts, which offer glimpses into the socio-cultural integration of music in early regional societies. Moreover, specialized treatises such as Panchamarabu function as crucial repositories of specific musical and rhythmic traditions. Rhythmic frameworks are specifically addressed in works like Tala Samudram, highlighting the sophisticated development of time cycles. Furthermore, the Mahabharata Chudamani and Yazhnool stand as significant texts contributing to the theoretical and organological understanding of early music. These essential works, along with other important texts in Tamil, Telugu, Kannada, and Malayalam, establish a rich, multi-lingual historical perspective. By analyzing the references to musical concepts embedded within the Silappadikaram, Sangam Texts, Panchamarabu, Tala Samudram, Mahabharata Chudamani, and Yazhnool, scholars can meticulously reconstruct the diverse musical practices that flourished across different regional landscapes in historical contexts.*

Based on the above source, attempt the following five questions.

**276.** According to the source, which ancient Tamil epic contains elaborate descriptions of musical instruments and theoretical scales?
(A) Silappadikaram
(B) Mahabharata Chudamani
(C) Panchamarabu
(D) Yazhnool

**277.** What do the Sangam Texts primarily offer glimpses into, based on the passage?
(A) The development of time cycles in ancient

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Sampradaya Pradarsini.
(B) Abraham Panditar authored Karunamrita Sagaram.
(C) Nadamuni Panditar authored Sangita Chandrika.
(D) Atoor Krishna Pisharoti authored Sangita Chandrika.

**228.** Silappadikaram is categorized as a:
(A) Ancient Sanskrit treatise on music
(B) Modern musicological reference work
(C) Western Contribution to Music
(D) South Indian text with musical concepts

**229.** B.C. Deva and P. Sambamurthy are categorized as:
(A) Ancient Scholars
(B) Western Scholars
(C) Indian Musicologists
(D) Commentators on Tala Samudram

**230.** Who is the author of Dattilam?
(A) Narada
(B) Dattila
(C) Bharata
(D) Matanga

**231.** Which of the following texts was authored by Parsvadeva?
(A) Manasollasa
(B) Sangita Ratnakara
(C) Bharata Bhashyam
(D) Sangita Samayasara

**232.** Vidyaranya is the author of which text?
(A) Sangita Sara
(B) Sangita Chudamani
(C) Swaramelakalanidhi
(D) Sangita Raja

**233.** Who is the author of Raga Vibodha?
(A) Ramamatya
(B) Rana Kumbha
(C) Somnatha
(D) Ahobala

**234.** Identify the correctly paired scholar and treatise.
(A) Govinda Dikshita - Sangita Sudha
(B) Venkatamakhi - Sangita Parijata
(C) Tulaja - Sangraha Chudamani
(D) Govinda Acharya - Sangita Saramrita

**235.** Which of the following is incorrectly paired?
(A) Nadamuni Panditar - Swara Prastara Sagaram
(B) Atoor Krishna Pisharoti - Sangita Chandrika
(C) Subbarama Dikshitar - Sangita Sampradaya Pradarsini
(D) Abraham Panditar - Sangita Sampradaya Pradarsini

**236.** Consider the following statements:
**Statement I:** Panchamarabu is classified among regional South Indian texts.
**Statement II:** Tala Samudram is classified among regional South Indian texts.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**237.** Which text is NOT a regional South Indian musical text?
(A) Mahabharata Chudamani
(B) Yazhnool
(C) Raga Tarangini
(D) Silappadikaram

**238.** Which statement correctly identifies the categorization of V.N. Bhatkhande and V.D. Paluskar?
(A) Both are Ancient Treatise Writers.
(B) Both are Western Scholars.
(C) One is a Musicologist, the other is a Western Scholar.
(D) Both are Indian Musicologists.

**239.** Identify the incorrect statement regarding the following scholars.
(A) Premalata Sharma is a Western scholar.
(B) Fox Strangways is a Western scholar.
(C) H.A. Popley is a Western scholar.
(D) Alain Danielou is a Western scholar.

**240.** Who is the author of Swaramelakalanidhi?
(A) Vidyaranya
(B) Ramamatya
(C) Rana Kumbha
(D) Somnatha

**241.** Which of the following pairs of authors wrote ancient musical treatises?

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(A) Govinda Dikshita
(B) Venkatamakhi
(C) Tulaja
(D) Govinda Acharya

**185.** Who is the author of Bharata Bhashyam?
(A) Sarangadeva
(B) Lochana kavi
(C) Nanyadeva
(D) Jagadekamalla

**186.** Identify the correctly paired author and text.
(A) Vidyaranya - Sangita Sara
(B) Ramamatya - Sangita Chudamani
(C) Rana Kumbha - Swaramelakalanidhi
(D) Somnatha - Sangita Raja

**187.** Which of the following is incorrectly paired?
(A) Ahobala - Sangita Parijata
(B) Govinda Dikshita - Sangita Sudha
(C) Govinda Acharya - Sangraha Chudamani
(D) Venkatamakhi - Sangita Saramrita

**188.** Consider the following statements:
**Statement I:** Subbarama Dikshitar wrote Sangita Sampradaya Pradarsini.
**Statement II:** Abraham Panditar wrote Karunamrita Sagaram.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**189.** Which of the following is NOT an Indian musicologist?
(A) V.N. Bhatkhande
(B) V.D. Paluskar
(C) Curt Sachs
(D) Swami Prajnanananda

**190.** Which of the following statements is correct?
(A) Ancient Sanskrit treatise by Narada
(B) Text authored by Fox Strangways
(C) Western contribution to Indian music
(D) Musical text in a South Indian language

**191.** Identify the incorrect statement regarding the following authors and works.
(A) Sangita Samayasara is the work of Sarangadeva.
(B) Dattilam is the work of Dattila.
(C) Brihaddesi is the work of Matanga.
(D) Manasollasa is the work of Someshwara.

**192.** Which text was authored by Parsvadeva?
(A) Manasollasa
(B) Sangita Samayasara
(C) Sangita Ratnakara
(D) Bharata Bhashyam

**193.** Who is the author of Sangita Chudamani?
(A) Lochana kavi
(B) Jagadekamalla
(C) Vidyaranya
(D) Ramamatya

**194.** Alain Danielou is categorized as a:
(A) Western scholar
(B) Indian musicologist
(C) Ancient text author
(D) Regional language commentator

**195.** Which of the following is NOT a text associated with South Indian regional traditions?
(A) Silappadikaram
(B) Panchamarabu
(C) Dattilam
(D) Yazhnool

**196.** Who is the compiler of Karunamrita Sagaram?
(A) Nadamuni Panditar
(B) Subbarama Dikshitar
(C) Atoor Krishna Pisharoti
(D) Abraham Panditar

**197.** Who authored the Sangita Sampradaya Pradarsini?
(A) Govinda Acharya
(B) Abraham Panditar
(C) Subbarama Dikshitar
(D) Nadamuni Panditar

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**198.** Identify the correctly paired scholar and category.
(A) Premalata Sharma - Western Scholar
(B) R. Satyanarayana - Indian Musicologist
(C) Fox Strangways - Indian Musicologist
(D) H.A. Popley - Ancient Treatise Writer

**199.** Which of the following is incorrectly paired?
(A) T.S. Parthasarthy - Musicologist
(B) N. Ramanathan - Musicologist

*of musical evolution.*

Based on the above source, attempt the following five questions.

**251.** According to the source, which scholar is associated with the authorship of the Naradiya Siksha?
(A) Dattila
(B) Narada
(C) Bharata
(D) Matanga

**252.** Which text is noted in the passage for comprehensively documenting the dramaturgical and musical structures of antiquity?
(A) Natya Sastra
(B) Sangita Makaranda
(C) Brihaddesi
(D) Dattilam

**253.** Based on the passage, what does Matanga's Brihaddesi systematically explore?
(A) Dramaturgical antiquity
(B) Early codifications of sound
(C) Regional variations
(D) Guidelines on musical principles

**254.** What did the contributions of early scholars like Narada, Bharata, Dattila, and Matanga establish?
(A) An exclusively regional tradition of practice
(B) A purely dramatic tradition of antiquity
(C) The total rejection of ancient musical practices
(D) A framework for later musicologists

**255.** The passage indicates that each mentioned treatise serves primarily as an authoritative reference for:
(A) Discarding traditional classical and local musical methods
(B) Replacing various regional traditions with universal laws
(C) Studying historical musical evolution
(D) Ignoring the specific performative practices of its time

**Direction :** Please read the following source carefully.

*The medieval period witnessed a remarkable proliferation of treatises that expanded the historical perspective of music. A significant contribution was made by Someshwara in the Manasollasa, an encyclopedic text that encapsulated various aspects of musical knowledge. Following this tradition, Parsvadeva authored the Sangita Samayasara, offering unique insights into the performative practices of his time. The zenith of medieval musicology is arguably represented by Sarangadeva's Sangita Ratnakara, a comprehensive text that received extensive scholarly attention, notably through the commentary by Simhabhupala. Researchers also analyze Nanyadeva's Bharata Bhashyam, which serves as a critical exposition of earlier dramaturgical and musical concepts. Additionally, the compilation of Lochana Kavi's Raga Tarangini marks a pivotal moment in the classification and understanding of melodic structures. Meanwhile, Jagadekamalla's Sangita Chudamani further enriched the academic repository of musical concepts. The collective contributions of these scholars form an intricate web of theoretical advancement. By documenting the evolving concepts in texts from the Manasollasa to the Sangita Chudamani, these musicologists ensured that the complex historical trajectory of regional and classical music traditions was preserved and systematically categorized for future academic exploration.*

Based on the above source, attempt the following five questions.

**256.** According to the source, who authored the encyclopedic text Manasollasa?
(A) Parsvadeva
(B) Someshwara
(C) Sarangadeva
(D) Simhabhupala

**257.** The text Sangita Samayasara, which offers unique insights into performative practices, was authored by:
(A) Nanyadeva
(B) Lochana Kavi
(C) Jagadekamalla
(D) Parsvadeva

**258.** Which scholar is specifically noted in the passage for providing a commentary on Sarangadeva's Sangita Ratnakara?
(A) Simhabhupala

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(B) Nanyadeva
(C) Someshwara
(D) Lochana Kavi

**259.** What is identified in the passage as marking a pivotal moment in the classification and understanding of melodic structures?
(A) Bharata Bhashyam
(B) Sangita Chudamani
(C) Raga Tarangini
(D) Manasollasa

**260.** According to the passage, the collective contributions of these medieval scholars ensured that the historical trajectory of music traditions was:
(A) Preserved and systematically categorized
(B) Replaced by purely dramaturgical structures
(C) Restricted exclusively to regional variations
(D) Separated from earlier theoretical concepts

**Direction :** Please read the following source carefully.

*The historical trajectory of musical literature demonstrates a clear systematic evolution in the works of medieval and early modern scholars. Vidyaranya's Sangita Sara represents a foundational text in organizing musical knowledge of its time, providing a conceptual stepping stone for later theorists. This systematic approach was significantly advanced by Ramamatya through the Swaramelakalanidhi, which dealt extensively with the arrangement of notes and scales. Parallelly, the scholarly environment fostered works like Rana Kumbha's Sangita Raja, reflecting a deep engagement with both theoretical and practical musical concepts. The structural analysis of music was further refined by Somnatha in the Raga Vibodha, a treatise that meticulously detailed the nuances of melodic frameworks. Continuing this academic lineage, Ahobala authored the Sangita Parijata, which introduced crucial mathematical and physical descriptions of musical intervals and string placements. The continuous efforts of scholars like Vidyaranya, Ramamatya, Rana Kumbha, Somnatha, and Ahobala reflect a dynamic era of musicological documentation. Their treatises not only captured the prevailing musical practices but also established robust theoretical models, thereby shaping the historical perspective of music and providing vital source material for contemporary academic research.*

Based on the above source, attempt the following five questions.

**261.** Which scholar's work, titled Sangita Sara, is described as a foundational text in organizing musical knowledge?
(A) Ramamatya
(B) Rana Kumbha
(C) Somnatha
(D) Vidyaranya

**262.** According to the passage, Ramamatya's Swaramelakalanidhi deals extensively with which of the following?
(A) The mathematical descriptions of strings
(B) The arrangement of notes and scales
(C) The deep engagement with practical practices only
(D) The conceptual nuances of lyrics

**263.** Which treatise was authored by Rana Kumbha reflecting a deep engagement with theoretical and practical concepts?
(A) Raga Vibodha
(B) Sangita Parijata
(C) Sangita Raja
(D) Swaramelakalanidhi

**264.** What specific contribution does the passage attribute to Ahobala's Sangita Parijata?
(A) The specific introduction of early stringed instruments only
(B) The detailed arrangement of melodic notes without any scales
(C) The complete rejection of all prior theoretical music models
(D) Mathematical and physical descriptions of intervals

**265.** The treatises mentioned in the passage serve to shape the historical perspective of music by:
(A) Creating theoretical models of practices
(B) Focusing exclusively on scales without theoretical study
(C) Rejecting the mathematical analysis of all intervals
(D) Ignoring the practical application of musical concepts

**Direction :** Please read the following source

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carefully.

*The codification of South Indian musical concepts reached a highly structured phase through the rigorous contributions of distinguished scholars and their monumental treatises. Govinda Dikshita played a seminal role with the composition of the Sangita Sudha, a text that meticulously synthesized earlier musical theories while addressing contemporary practices of his era. This scholarly tradition was profoundly transformed by Venkatamakhi in his Chaturdandi Prakasika, a groundbreaking treatise that systematically outlined a comprehensive theoretical framework for organizing melodic scales. The momentum of textual codification continued with Tulaja, whose Sangita Saramrita thoroughly documented vital musical principles and performative nuances prevalent during his reign. Furthermore, the academic landscape was enriched by Govinda Acharya's Sangraha Chudamani, which significantly refined the structural understanding and categorization of musical concepts. These treatises collectively illustrate a highly analytical approach to musicology, where scholars continuously built upon the historical perspective established by their predecessors. The pivotal texts authored by Govinda Dikshita, Venkatamakhi, Tulaja, and Govinda Acharya remain indispensable to the rigorous study of musical evolution, providing researchers with detailed theoretical constructs that governed the historical development of the South Indian musical framework.*

Based on the above source, attempt the following five questions.

**266.** According to the source, which text was composed by Govinda Dikshita to synthesize earlier musical theories?
(A) Chaturdandi Prakasika
(B) Sangita Sudha
(C) Sangita Saramrita
(D) Sangraha Chudamani

**267.** The groundbreaking treatise Chaturdandi Prakasika, known for organizing melodic scales, was authored by:
(A) Tulaja
(B) Venkatamakhi
(C) Govinda Acharya
(D) Govinda Dikshita

**268.** What did Tulaja's Sangita Saramrita primarily document, according to the passage?
(A) Vital principles and performance nuances
(B) Synthesized earlier musical practices exclusively
(C) The systematic categorization of North Indian concepts
(D) The historical origins of Western musical theory

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**269.** Which scholar is credited with authoring the Sangraha Chudamani?
(A) Govinda Dikshita
(B) Tulaja
(C) Govinda Acharya
(D) Venkatamakhi

**270.** The treatises discussed in the passage collectively illustrate what kind of approach to musicology?
(A) A purely intuitive approach
(B) A strictly informal approach
(C) A fragmented and unorganized approach
(D) A highly analytical approach

**Direction :** Please read the following source carefully.

*The preservation and transmission of musical traditions in the late historical period heavily relied on the monumental works of pioneering musicologists who sought to formally document oral knowledge. Subbarama Dikshitar made an unparalleled contribution with the Sangita Sampradaya Pradarsini, an exhaustive compendium that meticulously documented traditional compositions, biographical details, and intricate musical concepts, serving as an essential bridge between ancient theory and modern practice. In a similar vein, Abraham Panditar dedicated his immense scholarly efforts to compiling the Karunamrita Sagaram, a critical text that explored theoretical aspects and historical perspectives of music with profound analytical detail. The academic documentation of musical structures was further advanced by Nadamuni Panditar through the Swara Prastara Sagaram, which offered specialized theoretical insights into melodic permutations and complex structural elements. Additionally, Atoor Krishna Pisharoti expanded the regional scholarly literature by authoring the Sangita Chandrika. Together, the substantial works of Subbarama Dikshitar,*

(D) Statement I is false but Statement II is true

**213.** Which of the following is NOT an ancient or medieval treatise author?
(A) Dattila
(B) Matanga
(C) B.C. Deva
(D) Someshwara

**214.** Which statement correctly identifies the nature of the following texts?
(A) Panchamarabu is a modern Western treatise.
(B) Sangam Texts contain musical concepts in regional South Indian languages.
(C) Tala Samudram is written by William Jones.
(D) Silappadikaram is a classical text from North India.

**215.** Identify the incorrect statement regarding the following individuals.
(A) V.D. Paluskar is a prominent musicologist.
(B) Swami Prajnanananda is a prominent musicologist.
(C) S. Seetha is an Indian musicologist.
(D) C.R. Day is an Indian musicologist.

**216.** Who is the author of Raga Tarangini?
(A) Lochana kavi
(B) Nanyadeva
(C) Jagadekamalla
(D) Vidyaranya

**217.** Which of the following texts was authored by Rana Kumbha?
(A) Sangita Sara
(B) Swaramelakalanidhi
(C) Sangita Raja
(D) Raga Vibodha

**218.** Who is the author of Sangita Parijata?
(A) Ahobala
(B) Somnatha
(C) Govinda Dikshita
(D) Venkatamakhi

**219.** H.A. Popley is identified as a:
(A) Musicologist
(B) Ancient author
(C) Regional commentator
(D) Western scholar

**220.** Brihaddesi was authored by:
(A) Bharata
(B) Matanga
(C) Dattila
(D) Someshwara

**221.** Who is the author of Sangita Chudamani?
(A) Parsvadeva
(B) Sarangadeva
(C) Jagadekamalla
(D) Nanyadeva

**222.** Identify the correctly paired scholar and category.
(A) Curt Sachs - Musicologist
(B) V. Raghavan - Western Scholar
(C) Alain Danielou - Ancient Treatise Writer
(D) V.N. Bhatkhande - Musicologist

**223.** Which of the following is incorrectly paired?
(A) T.S. Parthasarthy - Western Scholar
(B) Premalata Sharma - Musicologist
(C) R. Satyanarayana - Musicologist
(D) N. Ramanathan - Musicologist

**224.** Consider the following statements:
**Statement I:** S.A.K. Durga is recognized as an Indian musicologist.
**Statement II:** Balantrapu Rajanikantarao is recognized as an Indian musicologist.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**225.** Which of the following is NOT a Western scholar?
(A) William Jones
(B) R.C. Mehta
(C) C.R. Day
(D) E. Clements

**226.** Who authored Chaturdandi Prakasika?
(A) Venkatamakhi
(B) Tulaja
(C) Govinda Acharya
(D) Govinda Dikshita

**227.** Identify the incorrect statement regarding the following authors.
(A) Subbarama Dikshitar authored Sangita

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regional societies
(B) The theoretical and organological understanding of music
(C) The exclusive use of Sanskrit treatises in earlier times
(D) Music's socio-cultural regional integration

**278.** Which specialized treatise is identified in the passage as functioning as a crucial repository of specific musical and rhythmic traditions?
(A) Sangam Texts
(B) Panchamarabu
(C) Tala Samudram
(D) Mahabharata Chudamani

**279.** According to the passage, the sophisticated development of time cycles and rhythmic frameworks is specifically addressed in:
(A) Yazhnool
(B) Silappadikaram
(C) Tala Samudram
(D) Mahabharata Chudamani

**280.** The passage states that the aforementioned literary works establish a historical perspective that is:
(A) Exclusively monolingual
(B) Devoid of organological understanding
(C) Unrelated to regional landscapes
(D) Rich and multi-lingual

**Direction :** Please read the following source carefully.

*The modern era of Indian musicology is defined by the rigorous scholarly contributions of pioneering figures who dedicated themselves to the systematic study and documentation of musical history. V.N. Bhatkhande revolutionized the academic approach by undertaking extensive field research, classifying melodies, and publishing comprehensive theoretical frameworks that reorganized historical perspectives. Concurrently, V.D. Paluskar focused on the institutionalization of musical education, striving to elevate the social and academic status of the discipline through structured pedagogy. The philosophical and historical dimensions of music were further explored by Swami Prajnanananda, whose extensive writings provided profound insights into the evolution of musical concepts over centuries. In the realm of organology and acoustics, B.C. Deva contributed immensely by applying scientific methodologies to the study of musical instruments and sound production. Meanwhile, P. Sambamurthy emerged as a prolific musicologist whose comprehensive textbooks and scholarly works established a pedagogical standard for understanding historical theories and practical applications. The collective efforts of V.N. Bhatkhande, V.D. Paluskar, Swami Prajnanananda, B.C. Deva, and P. Sambamurthy profoundly shaped the modern academic framework for studying the historical perspective of music.*

Based on the above source, attempt the following five questions.

**281.** According to the source, which scholar revolutionized the academic approach by undertaking extensive field research and classifying melodies?
(A) V.N. Bhatkhande
(B) V.D. Paluskar
(C) P. Sambamurthy
(D) B.C. Deva

**282.** What was the primary focus of V.D. Paluskar's scholarly contribution as mentioned in the passage?
(A) Applying scientific methodologies to acoustics
(B) The institutionalization of musical education
(C) Writing on the philosophical dimensions of music
(D) Classifying ancient melodies through field research

**283.** Which musicologist provided profound insights into the evolution of musical concepts through extensive philosophical and historical writings?
(A) B.C. Deva
(B) Swami Prajnanananda
(C) V.N. Bhatkhande
(D) P. Sambamurthy

**284.** According to the passage, B.C. Deva contributed immensely to the field by:
(A) Applying science to instrument study
(B) Elevating the social status of all musical education
(C) Publishing complex theoretical frameworks

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Based on the above source, attempt the following five questions.

**296.** According to the source, which Western scholar provided an invaluable framework through comparative organology?
(A) C.R. Day
(B) William Jones
(C) H.A. Popley
(D) Curt Sachs

**297.** The analytical writings of N.A. Willard and William Jones are noted in the passage for:
(A) Introducing music concepts internationally
(B) Bridging classical literature and modern ethnomusicology
(C) Contextualizing only stringed instruments on a global scale
(D) Providing detailed studies exclusively on Southern regional music

**298.** Which scholar provided essential ethnographic and historical data through detailed studies on the music and instruments of Southern regions?
(A) E. Clements
(B) C.R. Day
(C) Fox Strangways
(D) Alain Danielou

**299.** According to the passage, the intricacies of melodic scales, intonation, and rhythm were meticulously documented by:
(A) Curt Sachs and N.A. Willard
(B) E. Clements and Fox Strangways
(C) William Jones and C.R. Day
(D) H.A. Popley and Alain Danielou

**300.** What type of interpretations did Alain Danielou primarily contribute to enrich the cross-cultural understanding of musicology?
(A) Profound philosophical interpretations
(B) Purely mathematical interpretations
(C) Strict translations of dramaturgical scripts
(D) Exclusively rhythmic interpretations



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*this, N. Ramanathan focused extensively on the structural and theoretical concepts found in ancient treatises, applying rigorous analytical methodologies to historical musicology. The scope of research was further broadened by S.A.K. Durga, whose pioneering work in ethnomusicology introduced new paradigms for studying the socio-cultural contexts of musical practices. Similarly, Balantrapu Rajanikantarao enriched the field with his extensive documentation of regional composers and historical musical texts, ensuring the preservation of specific linguistic and cultural musical heritages. Additionally, R.C. Mehta contributed significantly through his institutional efforts and publications, fostering an environment for critical discourse on musical concepts. The diverse yet complementary works of T.S. Parthasarthy, N. Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, and R.C. Mehta have collectively fortified the academic infrastructure required to comprehend the comprehensive historical perspective of music.*

Based on the above source, attempt the following five questions.

**291.** According to the source, T.S. Parthasarthy provided a clearer historical perspective by:
(A) Expanding the scope of ethnomusicology
(B) Documenting specific linguistic regional heritages
(C) Translating and analyzing vital musical compositions
(D) Fostering institutional efforts exclusively

**292.** Which scholar focused extensively on the structural and theoretical concepts found in ancient treatises using rigorous analytical methodologies?
(A) N. Ramanathan
(B) S.A.K. Durga
(C) R.C. Mehta
(D) Balantrapu Rajanikantarao

**293.** Based on the passage, S.A.K. Durga's pioneering work introduced new paradigms in which specific field?
(A) Organology
(B) Classical Sanskrit translation
(C) Regional poetry compilation
(D) Ethnomusicology

**294.** Who is noted in the passage for extensively documenting regional composers and historical musical texts to preserve linguistic and cultural heritages?
(A) N. Ramanathan
(B) Balantrapu Rajanikantarao
(C) R.C. Mehta
(D) T.S. Parthasarthy

**295.** According to the source, R.C. Mehta fostered an environment for critical discourse on musical concepts through:
(A) Translation of classical lyrics only
(B) Focusing strictly on socio-cultural context analysis
(C) Institutional efforts and publications
(D) Extensive documentation of ethnomusicology paradigms

**Direction :** Please read the following source carefully.

*The historical perspective of Indian music has been significantly shaped by the external observations and analytical studies conducted by Western scholars. Curt Sachs provided an invaluable framework through his pioneering work in comparative organology, which helped contextualize Indian musical instruments on a global scale. The earliest systematic documentations by Westerners include the contributions of N.A. Willard and William Jones, whose analytical writings introduced the complexities of Indian musical concepts to a broader international audience. This scholarly tradition was continued by C.R. Day, whose detailed studies on the music and instruments of Southern regions provided essential ethnographic and historical data. Further academic rigor was applied by E. Clements and Fox Strangways, who meticulously documented the intricacies of melodic scales, intonation, and rhythm, bridging the gap between Western musical theory and Indian classical structures. Additionally, the comprehensive texts authored by H.A. Popley and the profound philosophical interpretations by Alain Danielou further enriched the cross-cultural understanding of musicology. The collective contributions of Curt Sachs, N.A. Willard, William Jones, C.R. Day, E. Clements, Fox Strangways, H.A. Popley, and Alain Danielou remain fundamental to comparative musicology.*

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**9.** (D) 1, 2, 3, 4, and 5
Govinda Acharya, Subbarama Dikshitar, and Abraham Panditar are correctly matched with Sangraha Chudamani, Sangita Sampradaya Pradarsini, and Karunamrita Sagaram respectively. Furthermore, Nadamuni Panditar is the author of Swara Prastara Sagaram, and Atoor Krishna Pisharoti wrote Sangita Chandrika. All these pairs correctly identify modern and early modern scholars with their influential contributions to the study and documentation of Indian music.

**10.** (A) 2, 1, 3, 4
Historical studies suggest Naradiya Siksha is the earliest, focusing on Samavedic phonetics. Bharata's Natya Sastra followed as a comprehensive treatise on performing arts. Dattilam, which is technical and concise, is placed after Bharata's work. Brihaddesi by Matanga is the latest in this sequence, marking the transition into the medieval period and introducing the pivotal concept of regional raga classification in musicology.

**11.** (D) Dattilam
Dattila is the historically recognized author of the concise musical treatise titled Dattilam. This ancient work is a cornerstone of Gandharva music theory, detailing scales, notes, and rhythmic structures. While other scholars like Matanga and Bharata are associated with Brihaddesi and Natya Sastra respectively, Dattila is specifically linked to this foundational text that provides deep insights into early musicology.

**12.** (B) William Jones - Researcher of Indian Music
William Jones was a prominent Western scholar and orientalist who conducted significant research on Indian music, helping to introduce it to the international academic community. While other figures like Curt Sachs and Fox Strangways also studied Indian music, Jones is specifically recognized for his early pioneering efforts. These contributions formed the basis for modern comparative musicology and the study of ancient texts.

**13.** (C) A is true but R is false.
Simhabhupala is famous for his comprehensive commentary on Sarangadeva's Sangita Ratnakara, providing clarity on complex theoretical aspects. While Simhabhupala is indeed associated with Sarangadeva's work, the second claim is incorrect because Parsvadeva, not Sarangadeva, authored the Sangita Samayasara. Therefore, the first part is factually true, but the reasoning is based on an incorrect attribution of authorship regarding the mentioned treatise.

**14.** (C) Statement I is true but Statement II is false
N.A. Willard is historically recognized as a Western scholar who made significant contributions to the early study and documentation of Indian musical traditions. In contrast, V.N. Bhatkhande is one of the most prominent Indian musicologists, famous for his modern raga classification system. Therefore, classifying Bhatkhande as a Western scholar is incorrect, while Willard's status as a Western researcher is accurate.

**15.** (A) P-1, Q-2, R-3, S-4
V.D. Paluskar and Swami Prajnanananda are prominent Indian musicologists who contributed significantly to the research and revitalization of Indian classical music. Conversely, Curt Sachs and Alain Danielou are recognized Western scholars whose analytical works and documentation played a crucial role in introducing Indian musical systems to the global academic community. These individuals represent distinct but complementary perspectives in musicological studies.

**16.** (B) Chaturdandi Prakasika
Silappadikaram, Panchamarabu, and Yazhnool are all recognized as significant texts that contain foundational musical concepts in the Tamil tradition. However, Chaturdandi Prakasika is a major Sanskrit treatise authored by Venkatamakhi. While it is highly influential in Carnatic music theory, it is written in Sanskrit rather than being a regional language text from the ancient Tamil, Telugu, Kannada, or Malayalam traditions.

**17.** (D) 1, 2, 3, and 4
Tala Samudram and Mahabharata Chudamani are regional texts that contribute to the musical knowledge of South India. Similarly, Yazhnool and various Sangam texts are primary sources for understanding ancient Tamil musical concepts. Together, these works represent the rich linguistic and cultural diversity of the South Indian traditions, documenting rhythmic,

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# ANSWERS

1. (B) Naradiya Siksha
Historical research attributes the treatise Naradiya Siksha to the sage Narada. This significant text belongs to the Gandharva Veda tradition and focuses on the phonetics and musical notes used in Samavedic chanting. It bridges the gap between Vedic chanting and classical music theory, establishing foundational principles for early Indian musical systems while detailing the seven notes used in ancient rituals.

2. (A) Dattila - Dattilam
Dattila is the historically recognized author of the concise musical treatise titled Dattilam. This ancient work is a cornerstone of Gandharva music theory, detailing scales, notes, and rhythmic structures. While other scholars like Matanga and Bharata are associated with Brihaddesi and Natya Sastra respectively, Dattila is specifically linked to this foundational text that provides deep insights into early musicology.

3. (B) Both A and R are true but R is not the correct explanation of A.
Matanga Muni is the celebrated author of Brihaddesi, a landmark text that introduced the concept of Raga. While the treatise indeed contains fundamental musical concepts essential to understanding Indian music history, its significance as a general text does not provide a direct logical explanation for Matanga being its author. Both statements remain independent factual historical claims within musical literature.

4. (A) Both Statement I and Statement II are true
King Someshwara is the established author of the encyclopedic work Manasollasa, which covers various aspects of royal life, including detailed sections on music and dance. Similarly, Parsvadeva is recognized for contributing the Sangita Samayasara, a vital medieval treatise. Both authors represent significant figures in the historical documentation of Indian music theory, providing insights into the musical practices of their times.

5. (C) P-2, Q-1, R-4, S-3
Sarangadeva is the author of the monumental Sangita Ratnakara, while Nanyadeva wrote the commentary Bharata Bhashyam. Lochana Kavi is recognized for his contribution to Raga Tarangini, and Jagadekamalla authored the treatise Sangita Chudamani. These scholars represent different eras and geographic regions within the Indian subcontinent, each significantly contributing to the evolution and documentation of classical music theory through these works.

6. (C) Natya Sastra
Naradiya Siksha and Sangita Makaranda are both historically attributed to Narada, focusing on different aspects of music theory and classification. In contrast, the Natya Sastra is the comprehensive and ancient treatise on dramaturgy and music authored by the sage Bharata. Therefore, while Narada is associated with the first two texts, he is not credited with the authorship of the Natya Sastra.

7. (D) 1, 2, 3 and 4
Vidyaranya is credited with Sangita Sara, while Ramamatya authored the Swaramelakalanidhi. Rana Kumbha, the famous ruler of Mewar, wrote the extensive Sangita Raja, and Somnatha contributed the Raga Vibodha. These four scholars and their respective works represent key developments in the classification and theoretical understanding of Indian music during the medieval and early modern periods across different Indian regions.

8. (A) Tulaja authored Swara Prastara Sagaram.
Ahobala, Govinda Dikshita, and Venkatamakhi are correctly associated with Sangita Parijata, Sangita Sudha, and Chaturdandi Prakasika respectively. However, the claim regarding Tulaja is incorrect because he authored the Sangita Saramrita, not the Swara Prastara Sagaram. The latter work is actually attributed to Nadamuni Panditar. This distinction is crucial for accurately mapping the historical contributions of these prominent musicological figures.

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**45.** (C) P-1, Q-2, R-3, S-4
Ahobala authored Sangita Parijata, while Govinda Dikshita wrote the Sangita Sudha. Venkatamakhi is the famous author of Chaturdandi Prakasika, and Tulaja wrote the Sangita Saramrita. These scholars represent key figures in the historical documentation of music theory, and their respective works provide foundational knowledge for the study of ragas, scales, and performance practices in the Indian classical tradition.

**46.** (D) Sangita Ratnakara
Sangam Texts, Panchamarabu, and Yazhnool are all categorized as regional texts that contain significant musical concepts within the South Indian linguistic tradition, particularly Tamil. In contrast, Sangita Ratnakara is a comprehensive Sanskrit treatise authored by Sarangadeva. While it is a foundational work for all Indian music, it belongs to the major Sanskrit tradition rather than being a regional language text.

**47.** (D) 1, 2, 3, and 4
Curt Sachs, N.A. Willard, William Jones, and Alain Danielou are all Western scholars who significantly contributed to the academic study, analysis, and international documentation of Indian music. Their research spanned various topics, including musical instruments, theoretical frameworks, and historical texts. Their collective efforts were instrumental in bringing Indian musical traditions into the focus of global comparative musicology and academic research.

**48.** (B) Nadamuni Panditar authored Sangita Chandrika.
Govinda Acharya, Abraham Panditar, and Atoor Krishna Pisharoti are correctly associated with Sangraha Chudamani, Karunamrita Sagaram, and Sangita Chandrika respectively. However, the claim regarding Nadamuni Panditar is incorrect because he authored the Swara Prastara Sagaram. This distinction is vital for accurately attributing the correct works to these modern and early modern scholars of the Indian musical tradition.

**49.** (B) Modern Indian Musicologists
S. Seetha, V. Raghavan, Premalata Sharma, R. Satyanarayana, and T.S. Parthasarthy are all recognized as prominent modern Indian musicologists. They have dedicated their academic careers to the research, critical analysis, and preservation of both ancient and medieval musical texts. Their work forms the backbone of contemporary musicological study, providing deep insights into the historical evolution of classical music systems.

**50.** (A) 1, 2, 3, 4
The historical chronology of these scholars begins with Vidyaranya, followed by Ramamatya and Rana Kumbha. Somnatha appears later in this sequence. This progression reflects the historical development of musical theory and classification from the medieval period into the early modern era. Each scholar contributed to the evolving understanding of scales and ragas during their respective historical time periods across India.

**51.** (C) Somnatha
Raga Vibodha is a significant musical treatise authored by the scholar Somnatha. This work is particularly noted for its contribution to the theory of raga classification and the description of musical instruments like the Veena. While other scholars like Rana Kumbha, Ahobala, and Govinda Dikshita wrote other important texts, Somnatha is uniquely associated with the authorship of the Raga Vibodha.

**52.** (D) Sangita Raja - Rana Kumbha
Rana Kumbha is the historically recognized author of the extensive treatise Sangita Raja. While other works like Sangita Parijata, Chaturdandi Prakasika, and Sangita Saramrita are foundational to music theory, they were authored by Ahobala, Venkatamakhi, and Tulaja respectively. Therefore, the only correctly paired author and text in this list is Rana Kumbha and his monumental work, Sangita Raja.

**53.** (A) Both A and R are true and R is the correct explanation of A.
Silappadikaram is an ancient Tamil epic that serves as a vital primary source for early musical concepts in South India. It is recognized as one of the key historical texts in regional languages like Tamil, providing detailed descriptions of instruments and scales. Because it is a cornerstone of this regional tradition, the reason directly explains its importance as a source.

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melodic, and theoretical developments outside of the mainstream Sanskrit treatise tradition.

**18.** (A) C.R. Day is an Indian musicologist.
R. Satyanarayana, P. Sambamurthy, and S. Seetha are all highly respected Indian musicologists who have made profound contributions to the study of Indian classical music. However, C.R. Day was a Western scholar known for his research on the music and musical instruments of Southern India. Therefore, labeling him as an Indian musicologist is factually incorrect despite his significant scholarly contributions.

**19.** (D) 1, 2, 3, 4, and 5
B.C. Deva, V. Raghavan, Premalata Sharma, T.S. Parthasarthy, and N. Ramanathan are all distinguished Indian musicologists. They have contributed extensively to the research, analysis, and historical documentation of both Hindustani and Carnatic music systems. Their collective work spans various aspects of musicology, including instrument studies, textual analysis, and the preservation of traditional musical knowledge in a modern academic framework.

**20.** (D) Silappadikaram
Silappadikaram is an ancient Tamil epic authored by Ilango Adigal that serves as a primary source for understanding the musical landscape of early South India. It contains detailed descriptions of musical instruments, various melodic structures, and the cultural role of music in society. This literary work provides invaluable technical information that predates many of the later standardized Sanskrit musical treatises.

**21.** (C) Abraham Panditar
Abraham Panditar is the renowned scholar associated with the massive work Karunamrita Sagaram. This treatise is a comprehensive study of South Indian music, exploring its history, theory, and the mathematical foundations of scales. Panditar's contribution is highly valued for its depth and its focus on the ancient Tamil musical tradition, making it a landmark text in modern Indian musicology and research.

**22.** (B) Tulaja - Sangita Saramrita
Tulaja is the historically recognized author of the treatise Sangita Saramrita. This work is significant for its documentation of musical practices and raga classifications. While other scholars like Nadamuni Panditar and Ramamatya are associated with Swara Prastara Sagaram and Swaramelakalanidhi respectively, Tulaja's authorship of Sangita Saramrita is a well-established fact in the historical perspective of the Carnatic music tradition.

**23.** (C) A is true but R is false.
William Jones was a pioneering Western scholar who made significant contributions to the international study of Indian music through his research and writings. However, the claim that he wrote the Sangita Sampradaya Pradarsini is incorrect, as that monumental work was authored by Subbarama Dikshitar. Thus, the assertion regarding his contribution is correct, but the reason provided is factually wrong.

**24.** (C) Statement I is true but Statement II is false
S.A.K. Durga is recognized as a prominent Indian musicologist known for her research in ethnomusicology and Indian music. In contrast, Balantrapu Rajanikantarao is also an Indian scholar and musicologist, specifically known for his work in Telugu musical literature and history. Therefore, classifying Rajanikantarao as a Western scholar is factually incorrect, while the description of S.A.K. Durga is accurate.

**25.** (C) P-1, Q-2, R-3, S-4
H.A. Popley, Alain Danielou, Fox Strangways, and E. Clements are all historically recognized Western scholars who made substantial contributions to the study and documentation of Indian music. Their works provided analytical perspectives and helped introduce Indian musical theories to the West. Each of these individuals conducted research that documented various aspects of the history, scales, and instruments of Indian classical music.

**26.** (A) N.A. Willard
R.C. Mehta, N. Ramanathan, and V.D. Paluskar are all distinguished Indian musicologists who have contributed significantly to the research and documentation of Indian music. N.A. Willard, however, was a Western scholar known for his early research and writings on the music of Hindustan. Thus, while he contributed to the field, he is not categorized as an Indian musicologist by nationality.

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for melodies
(D) Writing comprehensive textbooks on various theories

**285.** Who is noted in the passage for establishing a pedagogical standard through comprehensive textbooks and scholarly works?
(A) V.D. Paluskar
(B) Swami Prajnanananda
(C) P. Sambamurthy
(D) B.C. Deva

**Direction :** Please read the following source carefully.

*The continuous evolution of Indian musicology has been significantly enriched by a generation of scholars who focused on the critical analysis of historical treatises and concepts. S. Seetha contributed vital research by examining the regional developments of music, providing detailed historical perspectives on the evolution of musical traditions within specific geographical and cultural contexts. The academic landscape was also profoundly influenced by V. Raghavan, whose multifaceted scholarship in Sanskrit literature brought to light numerous forgotten musical treatises, thereby bridging the gap between classical texts and musicological studies. Premalata Sharma played a pivotal role in the systematic translation and critical editing of ancient treatises, enabling a deeper conceptual understanding of historical texts for contemporary researchers. Furthermore, R. Satyanarayana provided extensive commentaries and analytical studies on key musical texts, interpreting complex theoretical frameworks with academic rigor. The distinct scholarly endeavors of S. Seetha, V. Raghavan, Premalata Sharma, and R. Satyanarayana have been instrumental in preserving and deciphering intricate musical concepts. Their collective works ensure that the historical perspective of music remains a rigorously researched and dynamically expanding field of academic inquiry.*

Based on the above source, attempt the following five questions.

**286.** According to the source, S. Seetha contributed vital research primarily by examining:
(A) The translation of Sanskrit literature
(B) The acoustics of musical instruments
(C) The performative nuances of Western music
(D) The regional developments of music

**287.** Which scholar's multifaceted scholarship in Sanskrit literature brought numerous forgotten musical treatises to light?
(A) Premalata Sharma
(B) R. Satyanarayana
(C) V. Raghavan
(D) S. Seetha

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**288.** Based on the passage, what pivotal role did Premalata Sharma play in Indian musicology?
(A) Providing extensive analytical studies on regional texts exclusively
(B) Systematic translation and critical editing of ancient treatises
(C) Examining the geographical contexts of musical traditions
(D) Interpreting modern classical performances

**289.** Which of the following scholars provided extensive commentaries and analytical studies on key musical texts?
(A) V. Raghavan
(B) S. Seetha
(C) Premalata Sharma
(D) R. Satyanarayana

**290.** The collective works of the scholars mentioned in the passage ensured that the historical perspective of music remains:
(A) A rigorously researched and dynamically expanding field
(B) A purely theoretical discipline devoid of historical texts
(C) Disconnected from regional geographical contexts
(D) An archaic study limited to untranslated manuscripts

**Direction :** Please read the following source carefully.

*The diverse dimensions of musicological research have been thoroughly expanded by scholars who investigated both textual histories and performative traditions. T.S. Parthasarthy made substantial contributions by translating and analyzing vital musical compositions, thus providing a clearer historical perspective on the lyrical and melodic evolution of classical traditions. Complementing*

**36.** (D) Premalata Sharma
Curt Sachs, Fox Strangways, and H.A. Popley are all recognized Western scholars who contributed to the study of Indian music through research and documentation. Premalata Sharma, however, was a highly respected Indian musicologist and scholar known for her profound contributions to the research of classical Indian music and Sanskrit treatises. Thus, she is classified as an Indian musicologist, not a Western scholar.

**37.** (D) 1, 2, 3, and 4
Karunamrita Sagaram, Swara Prastara Sagaram, Sangita Chandrika, and Sangraha Chudamani are all recognized musical treatises. These works, written by scholars like Abraham Panditar, Nadamuni Panditar, Atoor Krishna Pisharoti, and Govinda Acharya respectively, provide detailed theoretical and practical knowledge. They represent significant contributions to the documentation of Indian music across different regions and time periods, covering scales, notation, and theory.

**38.** (B) Narada authored Sangita Sudha.
Dattila, Bharata, and Matanga are correctly associated with the treatises Dattilam, Natya Sastra, and Brihaddesi respectively. However, the claim regarding Narada is incorrect because he is associated with Naradiya Siksha and Sangita Makaranda, while Sangita Sudha was authored by Govinda Dikshita. This distinction is necessary for accurately identifying the historical works of these prominent figures in the musical tradition.

**39.** (D) Musicologists
V.N. Bhatkhande, V.D. Paluskar, Swami Prajnanananda, B.C. Deva, and P. Sambamurthy are all collectively recognized as prominent musicologists. They dedicated their careers to the systematic study, research, documentation, and revitalization of Indian classical music. Their work provided the academic and theoretical framework for modern music education and helped preserve the historical traditions of both Hindustani and Carnatic music systems.

**40.** (A) Sangita Sudha
To study the specific musical contributions and theories of Govinda Dikshita, one should consult the treatise Sangita Sudha. This work is a primary source for understanding the musical practices and developments associated with his period. Other texts like Sangita Parijata, Raga Vibodha, and Sangita Raja were authored by Ahobala, Somnatha, and Rana Kumbha respectively, representing different theoretical perspectives.

**41.** (C) Sarangadeva
Sarangadeva is the author of the monumental musical treatise Sangita Ratnakara. This 13th-century work is one of the most comprehensive and influential texts in the history of Indian music, covering theory, performance, instruments, and dance. It serves as a bridge between ancient and modern musicology, and its systemic approach has significantly shaped both the Hindustani and Carnatic classical traditions.

**42.** (A) Raga Tarangini - Lochana Kavi
Lochana Kavi is the historically recognized author of Raga Tarangini, which is a significant text for the classification of ragas. While other works like Sangita Sara, Sangita Chudamani, and Swaramelakalanidhi are important, they are authored by Vidyaranya, Jagadekamalla, and Ramamatya respectively. Therefore, the only correctly paired author and treatise in this specific list is Lochana Kavi and Raga Tarangini.

**43.** (A) Both A and R are true and R is the correct explanation of A.
C.R. Day and E. Clements are historically significant Western scholars who made extensive contributions to the study and documentation of Indian music. Their research provided analytical perspectives that helped preserve and introduce Indian musical theories to a wider audience. Because they are categorized as Western scholars whose work focused specifically on this field, the reason directly explains their historical presence.

**44.** (C) Statement I is true but Statement II is false
Tala Samudram is a regional musical text written in a South Indian language, contributing to the diversity of musical literature. However, Mahabharata Chudamani is not a work by a Western scholar but is another regional text containing musical concepts. Therefore, while the first statement accurately describes the regional nature of Tala Samudram, the second statement misidentifies the authorship category.

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**27.** (D) 1, 2, 3, and 4
Venkatamakhi is the author of Chaturdandi Prakasika, while Somnatha wrote the Raga Vibodha. Ahobala is credited with the Sangita Parijata, and Govinda Dikshita authored the Sangita Sudha. All these scholars are vital figures in the history of Indian music theory, and their respective treatises are accurately paired, representing significant developments in the classification and understanding of musical systems.

**28.** (B) Nanyadeva authored Raga Tarangini.
Parsvadeva, Rana Kumbha, and Matanga are correctly associated with Sangita Samayasara, Sangita Raja, and Brihaddesi respectively. However, the claim regarding Nanyadeva is incorrect because he authored the Bharata Bhashyam, while Raga Tarangini was written by Lochana Kavi. This distinction is important for correctly identifying the historical contributions of these medieval scholars to the evolution of Indian music theory.

**29.** (C) Treatises containing musical concepts
Sangita Samayasara, Bharata Bhashyam, Sangita Chudamani, Sangita Sara, and Swaramelakalanidhi are all significant historical treatises that contain essential musical concepts. They document the development of theory, raga classification, and performance practice over several centuries. These works were written by various Indian scholars and serve as primary sources for understanding the evolution of the Indian classical music tradition.

**30.** (A) 1, 2, 3, 4
The historical chronology of these scholars places Sarangadeva, the author of Sangita Ratnakara, first among this group. He is followed by Nanyadeva, who contributed the Bharata Bhashyam. Lochana Kavi and Jagadekamalla represent subsequent periods in the documentation of music theory. This sequence reflects the historical progression of musicological thought and the development of regional and classical traditions across India.

**31.** (A) Subbarama Dikshitar
Subbarama Dikshitar is the distinguished author of the monumental work Sangita Sampradaya Pradarsini. This treatise is a comprehensive record of the compositions and musical theories of the Muttuswami Dikshitar lineage. It serves as an invaluable resource for Carnatic music, providing notation, raga descriptions, and historical context that preserved the tradition for future generations of practitioners and musicological researchers.

**32.** (B) Vidyaranya - Sangita Sara
Vidyaranya is the historically recognized author of the musical treatise Sangita Sara. While other scholars like Rana Kumbha and Somnatha are associated with Sangita Raja and Raga Vibodha respectively, and Ahobala wrote Sangita Parijata, Vidyaranya's contribution is specific to Sangita Sara. This text is important for understanding the theoretical transitions in Indian music during the medieval period and regional developments.

**33.** (B) Both A and R are true but R is not the correct explanation of A.
Alain Danielou was a prominent Western scholar who made significant contributions to the study and documentation of Indian music, helping to translate and analyze classical theories for a global audience. While he is indeed categorized as a Western scholar, this classification itself is not the reason for his contributions. Both statements are factually accurate but lack a direct causal relationship.

**34.** (C) Statement I is true but Statement II is false
Panchamarabu is indeed a significant text that contains musical concepts similar to those found in the ancient Tamil epic Silappadikaram. However, Chaturdandi Prakasika is not a Western treatise but a foundational Sanskrit work by the Indian scholar Venkatamakhi. Therefore, the first statement is correct regarding the regional text, but the second statement misidentifies a major Indian musical work.

**35.** (C) P-1, Q-2, R-3, S-4
Narada is associated with the Sangita Makaranda, while Matanga Muni authored the influential Brihaddesi. Someshwara is the author of the encyclopedic Manasollasa, and Parsvadeva wrote the Sangita Samayasara. These pairings correctly identify the historical authors of these significant musical treatises, which span the ancient and medieval periods and cover diverse aspects of musical theory, performance, and classification.

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**54.** (C) Statement I is true but Statement II is false
N. Ramanathan is a distinguished Indian musicologist known for his analytical research into musical theory and ancient texts. In contrast, S.A.K. Durga is also a prominent Indian scholar and musicologist, specifically known for her work in ethnomusicology. Therefore, classifying S.A.K. Durga as a Western scholar is factually incorrect, while the description of N. Ramanathan as a musicologist is accurate.

**55.** (D) P-1, Q-2, R-3, S-4
Govinda Acharya authored the Sangraha Chudamani, while Subbarama Dikshitar wrote the monumental Sangita Sampradaya Pradarsini. Abraham Panditar is the author of Karunamrita Sagaram, and Nadamuni Panditar contributed the Swara Prastara Sagaram. These pairings correctly identify the historical scholars and their respective works, which represent essential contributions to the documentation of scales, theory, and performance practices in Indian music.

**56.** (A) Fox Strangways
Balantrapu Rajanikantarao, R.C. Mehta, and B.C. Deva are all recognized Indian musicologists who have made significant contributions to the study of Indian music. Fox Strangways, however, was a prominent Western scholar and researcher known for his extensive work on the music of Hindustan. Thus, he is categorized as a Western scholar rather than an Indian musicologist based on his background.

**57.** (C) Vidyaranya, Ramamatya, Rana Kumbha, Somnatha
Vidyaranya authored the Sangita Sara, while Ramamatya wrote the Swaramelakalanidhi. Rana Kumbha is the author of the Sangita Raja, and Somnatha contributed the Raga Vibodha. These four scholars are key figures in the history of Indian music theory, and their respective treatises represent significant historical developments in the classification and theoretical understanding of ragas and musical systems.

**58.** (A) H.A. Popley authored Sangita Samayasara.
Curt Sachs, N.A. Willard, and Alain Danielou are historically recognized as Western scholars who made substantial contributions to the study of Indian music. However, the claim that H.A. Popley authored the Sangita Samayasara is incorrect. That specific treatise was written by the medieval scholar Parsvadeva. Popley was a Western researcher who wrote about Indian music but did not author this particular text.

**59.** (D) South Indian texts with musical concepts
Silappadikaram, Sangam Texts, Panchamarabu, Tala Samudram, and Mahabharata Chudamani are all recognized as significant historical works from South India. They contain foundational musical concepts, descriptions of instruments, and rhythmic theories within regional linguistic and cultural frameworks. These texts represent the diverse and rich musical heritage of the South Indian tradition, documenting concepts that complement the Sanskrit musical treatises.

**60.** (A) 1, 2, 3, 4
The historical chronology of these scholars begins with Ahobala, followed by Govinda Dikshita and Venkatamakhi. Tulaja represents a later period in this sequence. This progression reflects the development of musicological thought and the systematic documentation of ragas and musical theory from the medieval period into the 18th century, particularly within the evolving tradition of Carnatic music.

**61.** (C) Atoor Krishna Pisharoti
Atoor Krishna Pisharoti is the distinguished scholar who authored the musical treatise Sangita Chandrika. This work is significant for its contribution to the theoretical understanding of music within the South Indian tradition. While other scholars like Nadamuni Panditar, Abraham Panditar, and Subbarama Dikshitar wrote other foundational texts, Pisharoti is specifically recognized for his authorship of the Sangita Chandrika.

**62.** (D) R.C. Mehta - Indian Musicologist
R.C. Mehta is a recognized Indian musicologist who contributed significantly to the research and documentation of Indian music. In contrast, C.R. Day and E. Clements were Western scholars, while V. Raghavan was an Indian musicologist. Therefore, the pairing of Mehta with his correct category is the only accurate match in this list, identifying his role in the modern scholarly community.

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Karunamrita Sagaram, and Sangita Chandrika respectively. However, the claim regarding the authorship of Swara Prastara Sagaram is incorrect because it was written by Nadamuni Panditar, not Pisharoti. This distinction is crucial for correctly mapping these modern and early modern musical contributions.

**99.** (C) They contain references to musical concepts in South Indian languages.
Silappadikaram, Panchamarabu, Tala Samudram, Mahabharata Chudamani, and Yazhnool are all historically significant works from the South Indian linguistic tradition. They contain foundational references to musical concepts, instruments, and melodic structures within regional frameworks. These texts represent the unique and rich cultural heritage of the South Indian tradition, providing technical insights that complement and predate many Sanskrit musical treatises.

**100.** (D) Curt Sachs, N.A. Willard, and William Jones
Curt Sachs, N.A. Willard, and William Jones are all celebrated Western scholars who made substantial contributions to the academic study, analysis, and documentation of Indian music. While other figures mentioned are prominent Indian musicologists, only this specific group consists entirely of Western researchers whose works helped introduce and systematicize Indian musical theory within the global context of comparative musicology.

**101.** (C) Someshwara
King Someshwara is the historically recognized author of the encyclopedic Sanskrit work titled Manasollasa. This comprehensive treatise covers a wide array of topics related to royal life, with significant and detailed sections dedicated specifically to music and dance. His work provides valuable insights into the theoretical and practical aspects of the performing arts during the medieval period in India.

**102.** (B) Parsvadeva - Sangita Samayasara
Parsvadeva is the historically recognized author of the musical treatise Sangita Samayasara. In contrast, Sarangadeva wrote Sangita Ratnakara, Someshwara authored Manasollasa, and Nanyadeva wrote Bharata Bhashyam. Therefore, the only correctly paired scholar and treatise in this list is Parsvadeva and his influential work, which provides significant documentation of musical theory and performance practices from the medieval period.

**103.** (D) Vidyaranya - Swaramelakalanidhi
Nanyadeva, Lochana Kavi, and Jagadekamalla are correctly associated with Bharata Bhashyam, Raga Tarangini, and Sangita Chudamani respectively. However, the claim regarding Vidyaranya is incorrect because he authored the Sangita Sara, while the Swaramelakalanidhi was written by Ramamatya. This distinction is vital for accurately attributing these foundational musical treatises to their correct historical authors within the Indian tradition.

**104.** (A) Both Statement I and Statement II are true
Ramamatya is indeed the historically recognized author of the Swaramelakalanidhi, which is a foundational text for raga classification. Similarly, Rana Kumbha is the author of the extensive and significant musical treatise Sangita Raja. Both statements correctly identify these scholars with their respective works, representing important historical contributions to the development and documentation of Indian classical music theory.

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**105.** (C) Sangita Makaranda
Silappadikaram, Sangam Texts, and Panchamarabu are all primary sources that contain foundational musical concepts within the South Indian regional traditions, particularly Tamil. In contrast, Sangita Makaranda is a Sanskrit treatise historically attributed to Narada. While it is a significant work in music theory, it belongs to the Sanskrit tradition rather than being a regional language text from the South.

**106.** (A) Somnatha authored Raga Vibodha.
Somnatha is the historically recognized author of the treatise Raga Vibodha, which is significant for its discussion of ragas and musical instruments. While Ahobala wrote the Sangita Parijata and Govinda Dikshita authored the Sangita Sudha, the pairing of Somnatha with Raga Vibodha is the only correct statement. These works represent different theoretical developments in Indian musicology during the medieval period.

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**72.** (A) Lochana kavi - Raga Tarangini
Lochana Kavi is the author of Raga Tarangini, which is a key work for raga classification. In contrast, Nanyadeva wrote Bharata Bhashyam, Parsvadeva authored Sangita Samayasara, and Someshwara wrote Manasollasa. Therefore, the only correctly matched scholar and treatise in this list is Lochana Kavi and his significant historical work, Raga Tarangini, which documents melodic structures and theory.

**73.** (C) A is true but R is false.
V.N. Bhatkhande and V.D. Paluskar are indeed monumental figures in modern Indian musicology, known for their revitalization of classical traditions. However, the reasoning is incorrect because they are Indian scholars, not Western scholars. Their contributions were fundamental to Indian music education and theory, but labeling them as Western figures misrepresents their nationality and the cultural context of their work.

**74.** (A) Both Statement I and Statement II are true
Premalata Sharma is a highly respected Indian musicologist known for her profound research into Sanskrit musical treatises. Similarly, R. Satyanarayana is a distinguished Indian musicologist who has contributed extensively to the study of medieval music texts. Both individuals are correctly recognized as significant figures in the modern academic study of Indian classical music history, theory, and textual analysis.

**75.** (D) P-1, Q-2, R-3, S-4
Vidyaranya authored the Sangita Sara, while Ramamatya wrote the Swaramelakalanidhi. Rana Kumbha is the author of the Sangita Raja, and Somnatha contributed the Raga Vibodha. These pairings correctly identify the historical scholars and their respective treatises, which represent essential contributions to the documentation of musical theory, raga classification, and performance practices across different regions of India.

**76.** (B) Dattilam
Karunamrita Sagaram, Swara Prastara Sagaram, and Sangita Chandrika are works associated with scholars from the South Indian tradition, such as Abraham Panditar and Nadamuni Panditar. Dattilam, however, is an ancient Sanskrit treatise authored by Dattila. While it is foundational to all Indian music, it belongs to the early Gandharva tradition rather than being a work of a later South Indian scholar.

**77.** (D) 1, 2, 3, and 4
C.R. Day, E. Clements, Fox Strangways, and H.A. Popley are all historically recognized Western scholars who made substantial contributions to the analytical study and documentation of Indian music. Their collective research helped bridge the gap between Indian musical theory and Western musicological methodologies, providing documentation of scales, instruments, and performance traditions that remain significant for historical research and academic study.

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**78.** (D) Tala Samudram is a treatise by Alain Danielou.
Sangam Texts, Panchamarabu, and Mahabharata Chudamani are correctly identified as works containing musical concepts. However, the claim that Tala Samudram was authored by Alain Danielou is incorrect. Tala Samudram is a regional South Indian text, while Alain Danielou was a modern Western scholar who wrote various other works on Indian music but not this specific traditional regional treatise.

**79.** (A) Yes, all of them are.
N. Ramanathan, S.A.K. Durga, Balantrapu Rajanikantarao, R.C. Mehta, and T.S. Parthasarthy are all correctly categorized as Indian musicologists. They have each made significant contributions to the research, analysis, and preservation of Indian classical music. Their work covers various aspects of musicology, including theoretical study, ethnomusicology, and the history of regional musical traditions within an academic framework.

**80.** (B) Dattilam
In the historical chronology of musical treatises, Dattilam is generally considered to follow Bharata's Natya Sastra. Dattilam is a technical and concise work that elaborates on the system of Gandharva music. Other treatises like Brihaddesi, Manasollasa, and Sangita Ratnakara appeared much later in the medieval period, marking subsequent developments in the evolution of Indian musical theory and practice.

musicologists, known for his extensive work in Carnatic music. This distinction is vital for accurately recognizing his national and academic identity within the field.

**116.** (A) Both Statement I and Statement II are true
V. Raghavan and Premalata Sharma are both historically recognized as prominent Indian musicologists. They have each contributed extensively to the research, analysis, and preservation of Indian classical music through their scholarly works on ancient and medieval treatises. Both individuals are central figures in modern musicological academia, providing essential frameworks for understanding the historical development of Indian musical systems.

**117.** (C) Fox Strangways
R. Satyanarayana, T.S. Parthasarthy, and N. Ramanathan are all recognized Indian musicologists who have contributed significantly to the scholarly study of Indian music. Fox Strangways, however, was a prominent Western scholar and researcher known for his extensive work documenting the musical traditions of India. Thus, he is categorized as a Western scholar rather than an Indian musicologist based on his background.

**118.** (B) Somnatha wrote Raga Vibodha; Ahobala wrote Sangita Parijata.
Somnatha is the historically recognized author of the Raga Vibodha, which focuses on raga classification and instrumentation. Similarly, Ahobala is the author of the Sangita Parijata, a significant work known for its innovative approach to note placement. This statement correctly identifies the respective treatises of these two medieval scholars, representing important developments in the evolution of classical Indian music theory.

**119.** (D) R.C. Mehta is a Western scholar.
S.A.K. Durga and Balantrapu Rajanikantarao are both recognized as Indian musicologists, while H.A. Popley is a known Western scholar. However, the claim that R.C. Mehta is a Western scholar is incorrect because he was a distinguished Indian musicologist. This distinction is important for accurately identifying the nationality and professional identity of these individuals within the field of musicological research.

**120.** (A) Chaturdandi Prakasika
To study the specific musical concepts and theoretical frameworks authored by Venkatamakhi, one must consult the foundational treatise Chaturdandi Prakasika. This work is famous for introducing the Melakarta system of raga classification in Carnatic music. Other texts like Sangita Saramrita, Sangraha Chudamani, and Sangita Sudha were authored by Tulaja, Govinda Acharya, and Govinda Dikshita respectively, representing different theoretical perspectives.

**121.** (C) Western scholar contributing to Indian music
Alain Danielou is best categorized as a prominent Western scholar who made extensive contributions to the analytical study and documentation of Indian music. He spent many years in India researching classical music theory and translating ancient texts, helping to bridge the gap between Indian musical systems and global academic research. His work remains a significant Western perspective on the Indian classical tradition.

**122.** (A) Swara Prastara Sagaram
Nadamuni Panditar is the historically recognized author of the musical treatise titled Swara Prastara Sagaram. This work is significant for its exploration of melodic permutations and theoretical concepts within the Indian musical tradition. While other scholars like Subbarama Dikshitar, Abraham Panditar, and Atoor Krishna Pisharoti wrote other influential texts, Nadamuni Panditar is specifically credited with the authorship of this particular work.

**123.** (D) South Indian language-based musical works
The Sangam Texts are ancient literary works from South India that provide some of the earliest references to musical practices, instruments, and cultural life in the region. They are specifically associated with the South Indian language-based traditions, particularly Tamil. These texts offer invaluable primary data on the history of music that predates and complements the standardized Sanskrit treatises of later periods.

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Manasollasa, and Parsvadeva wrote the Sangita Samayasara. This list correctly identifies the authors of these five significant treatises, which span from ancient times to the medieval period and represent foundational developments in Indian musical theory and classification.

**90.** (A) 1, 2, 3, 4
The historical chronology of these texts begins with Sangita Sudha, followed by Chaturdandi Prakasika and Sangita Saramrita. Sangraha Chudamani represents the latest period in this specific sequence. This progression reflects the historical development of musical theory and systematic documentation within the Carnatic tradition, showcasing how various scholars refined the understanding of ragas and scales over several centuries.

**91.** (D) Narada
Naradiya Siksha is historically attributed to the sage Narada. This ancient text is one of the oldest treatises on music and phonetics, specifically related to the chanting of the Samaveda. It provides foundational knowledge on the seven notes and musical theory, serving as a critical link between Vedic liturgical practices and the later development of classical Indian music.

**92.** (B) Sarangadeva - Sangita Ratnakara
Sarangadeva is the author of the monumental Sangita Ratnakara, which is a cornerstone of Indian music theory. In contrast, Matanga wrote Brihaddesi, Someshwara authored Manasollasa, and Parsvadeva wrote Sangita Samayasara. Therefore, the only correctly matched scholar and treatise in this list is Sarangadeva and his influential work, which systematicized the knowledge of music, dance, and instruments during the 13th century.

**93.** (A) Both A and R are true and R is the correct explanation of A.
Simhabhupala is highly regarded for his comprehensive and insightful commentary on Sarangadeva's Sangita Ratnakara. He is historically recognized as a prominent commentator who clarified many complex theoretical points in classical texts. Because his scholarly reputation is built on such significant interpretative work, the reason provided directly explains his strong historical association with the works of Sarangadeva.

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**94.** (A) Both Statement I and Statement II are true
Nanyadeva is indeed the historically recognized author of the Bharata Bhashyam, which is a major commentary on musical theory. Similarly, Lochana Kavi is the author of the Raga Tarangini, a significant text for the classification and study of melodic structures. Both individuals are correctly identified with their respective works, representing important historical contributions to the documentation of musicology.

**95.** (A) P-1, Q-2, R-3, S-4
Jagadekamalla authored the Sangita Chudamani, while Vidyaranya wrote the Sangita Sara. Ramamatya is the author of Swaramelakalanidhi, and Rana Kumbha contributed the extensive Sangita Raja. These pairings correctly identify the historical scholars and their respective treatises, which represent essential developments in the theoretical documentation of musical systems, raga classification, and performance practices across various regions of India.

**96.** (C) Sangita Saramrita
Raga Vibodha was authored by Somnatha, and Sangita Parijata was written by Ahobala, both being significant works in music theory. However, the treatise Sangita Saramrita was authored by Tulaja. Therefore, while Somnatha and Ahobala are correctly associated with the first two texts, they are not the authors of the Sangita Saramrita, which belongs to a different scholar.

**97.** (B) Govinda Dikshita and Venkatamakhi
Govinda Dikshita is the author of the treatise Sangita Sudha, while Venkatamakhi wrote the foundational work Chaturdandi Prakasika. These two scholars are major figures in the history of Carnatic music theory, and their respective texts provide essential knowledge on the classification of ragas and musical practices. This pairing correctly identifies the authors of these two significant and closely related treatises.

**98.** (A) Swara Prastara Sagaram is authored by Atoor Krishna Pisharoti.
Subbarama Dikshitar, Abraham Panditar, and Atoor Krishna Pisharoti are correctly associated with Sangita Sampradaya Pradarsini,

**81.** (B) Ahobala
Ahobala is the historically recognized author of the musical treatise Sangita Parijata. This work is significant for its unique approach to raga classification and the placement of musical notes. While other scholars like Govinda Dikshita, Venkatamakhi, and Tulaja wrote other foundational texts in the Carnatic tradition, Ahobala is specifically credited with the authorship of the influential Sangita Parijata.

**82.** (A) Chaturdandi Prakasika - Treatise containing musical concepts
Chaturdandi Prakasika is a major Sanskrit musical treatise authored by Venkatamakhi, containing foundational concepts for raga classification. In contrast, Karunamrita Sagaram is an Indian contribution by Abraham Panditar, Sangam Texts are ancient regional works not by Bhatkhande, and Yazhnool was authored by Swami Vipulananda rather than Fox Strangways. Therefore, the classification of Chaturdandi Prakasika is the only correct match.

**83.** (A) Both A and R are true and R is the correct explanation of A.
Curt Sachs and William Jones are celebrated figures whose extensive research provided deep insights into Indian musical traditions. They are both accurately categorized as Western scholars who made fundamental contributions to the international study of Indian music. Because their global recognition stems specifically from this academic and musicological work, the reason directly explains their significance in this historical context.

**84.** (C) Statement I is true but Statement II is false
N.A. Willard is historically recognized as a Western scholar who made significant early contributions to the documentation of Indian music. However, Alain Danielou was a modern Western scholar, not an ancient Indian treatise writer. Therefore, while the first statement correctly identifies Willard's scholarly contribution, the second statement incorrectly attributes ancient authorship to a researcher from the 20th century.

**85.** (C) P-1, Q-2, R-3, S-4
Govinda Dikshita authored the Sangita Sudha, while Venkatamakhi wrote the foundational Chaturdandi Prakasika. Tulaja is the author of Sangita Saramrita, and Govinda Acharya contributed the Sangraha Chudamani. These pairings correctly identify the historical scholars and their respective works, which represent essential developments in the theoretical documentation of ragas, scales, and musical practices within the South Indian classical tradition.

**86.** (B) Manasollasa
Panchamarabu, Tala Samudram, and Mahabharata Chudamani are all recognized as regional texts from South India that contain significant musical concepts. However, Manasollasa is an encyclopedic Sanskrit work authored by the ruler Someshwara. While it includes extensive sections on music and dance, it is a classical Sanskrit treatise rather than a regional language text from the Tamil, Telugu, or Malayalam traditions.

**87.** (D) Sangita Sampradaya Pradarsini, Karunamrita Sagaram, Swara Prastara Sagaram, Sangita Chandrika
Subbarama Dikshitar authored the Sangita Sampradaya Pradarsini, while Abraham Panditar wrote the Karunamrita Sagaram. Nadamuni Panditar is credited with the Swara Prastara Sagaram, and Atoor Krishna Pisharoti authored the Sangita Chandrika. These four works represent monumental contributions to modern and early modern musicology, each providing deep theoretical and practical insights into the Indian classical music tradition.

**88.** (A) S. Seetha is a Western scholar.
T.S. Parthasarthy, V. Raghavan, and B.C. Deva are all distinguished Indian musicologists who have contributed significantly to the research of Indian music. Similarly, S. Seetha is a respected Indian musicologist known for her scholarly work. Therefore, labeling her as a Western scholar is factually incorrect, as she is an integral part of the Indian musicological academic community.

**89.** (C) Bharata, Dattila, Matanga, Someshwara, Parsvadeva
Bharata authored the Natya Sastra, while Dattila wrote the treatise Dattilam. Matanga Muni contributed the influential Brihaddesi, Someshwara authored the encyclopedic

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**107.** (D) Tulaja authored Sangraha Chudamani.
Govinda Dikshita, Venkatamakhi, and Govinda Acharya are correctly associated with Sangita Sudha, Chaturdandi Prakasika, and Sangraha Chudamani respectively. However, the claim regarding Tulaja is incorrect because he authored the Sangita Saramrita. This distinction is necessary for accurately identifying the historical contributions of these important scholars to the classification and documentation of ragas and scales in Carnatic music.

**108.** (B) Musicologist
Swami Prajnanananda is most appropriately designated as a prominent Indian musicologist. He dedicated his life to the research, historical documentation, and philosophical analysis of Indian classical music. His extensive writings provide deep insights into the evolution of musical theory and traditions, making him a central figure in modern academic musicological studies rather than a Western scholar or ancient author.

**109.** (C) Sangita Sampradaya Pradarsini and Karunamrita Sagaram
Subbarama Dikshitar is the author of the monumental Sangita Sampradaya Pradarsini, while Abraham Panditar wrote the comprehensive Karunamrita Sagaram. These two works are landmark contributions to modern musicology, each providing extensive theoretical and historical knowledge about South Indian music traditions. This pairing correctly identifies the respective authors and their influential treatises within the scholarly documentation of Indian music.

**110.** (D) Atoor Krishna Pisharoti
Atoor Krishna Pisharoti is the scholar historically associated with the theoretical concepts found in the musical treatise Sangita Chandrika. His work is significant for documenting and exploring music theory within the regional traditions of South India. While other scholars like Nadamuni Panditar and Abraham Panditar wrote other important texts, Pisharoti is specifically recognized for his authorship of the Sangita Chandrika.

**111.** (A) Silappadikaram
Silappadikaram is an ancient Tamil epic that serves as a primary source for investigating the ancient textual tradition of Tamil music. It contains detailed descriptions of musical theory, instruments, and scales that were prevalent in early South Indian society. This literary work provides invaluable technical information that predates and complements the standardized Sanskrit treatises like Manasollasa, Sangita Raja, or Raga Vibodha.

**112.** (B) C.R. Day
C.R. Day is a prominent Western scholar historically recognized for his extensive research and documentation of Indian music, particularly the traditions and instruments of Southern India. While P. Sambamurthy, S. Seetha, and V. Raghavan are all highly respected Indian musicologists, C.R. Day is the only individual in this list who represents the Western academic contribution to the field.

**113.** (B) Matanga
Matanga Muni is the historically recognized author of the influential musical treatise Brihaddesi. This medieval work is foundational for its systematic introduction and classification of the Raga concept. While other scholars like Dattila, Someshwara, and Parsvadeva authored other significant musical texts, Matanga is specifically credited with the authorship of the Brihaddesi, which significantly shaped the future of Indian musicology.

**114.** (A) E. Clements - Western Scholar
E. Clements is correctly identified as a Western scholar who made significant contributions to the analytical study of Indian music. In contrast, N.A. Willard was also a Western scholar, and V.D. Paluskar was an Indian musicologist. Therefore, the only correctly paired individual and category in this specific list is E. Clements, highlighting his role in the international documentation of music.

**115.** (C) P. Sambamurthy - Western Scholar
Swami Prajnanananda, B.C. Deva, and S. Seetha are all correctly identified as distinguished Indian musicologists. However, the pairing of P. Sambamurthy as a Western scholar is incorrect because he was one of the most prominent Indian

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**63.** (A) Both A and R are true and R is the correct explanation of A.
Sangam Texts are highly significant in the historical study of music as they provide some of the earliest references to musical practices in South India. They contain foundational mentions of melodic structures, instruments, and cultural contexts. Because these texts hold such critical primary data, the reason provided about their foundational references directly explains their historical significance to musicology.

**64.** (C) Statement I is true but Statement II is false
Yazhnool is indeed recognized as a very important modern musical text that explores the ancient Tamil musical tradition, particularly the Yazh. However, it was not written by the Western scholar William Jones; it was authored by Swami Vipulananda. Therefore, while the first statement correctly identifies its importance, the second statement misidentifies the author of this significant regional work.

**65.** (B) P-1, Q-2, R-3, S-4
Narada is associated with the Sangita Makaranda, while Bharata Muni authored the foundational Natya Sastra. Dattila wrote the technical treatise Dattilam, and Matanga contributed the influential Brihaddesi. These pairings correctly identify the historical authors of these essential musical works, which collectively provide the basis for ancient and early medieval Indian music theory, performance, and raga classification.

**66.** (C) Sangita Sudha
Raga Vibodha was authored by Somnatha, and Sangita Parijata was written by Ahobala. Both are significant treatises in the history of Indian music theory. In contrast, Sangita Sudha was authored by Govinda Dikshita. Therefore, while Somnatha and Ahobala are correctly linked to the first two works, they are not the authors of the Sangita Sudha.

**67.** (C) Parsvadeva, Sarangadeva, Nanyadeva, Lochana kavi
Parsvadeva authored the Sangita Samayasara, while Sarangadeva wrote the monumental Sangita Ratnakara. Nanyadeva is recognized for the Bharata Bhashyam, and Lochana Kavi contributed the Raga Tarangini. This sequence correctly identifies the authors of these four significant treatises, representing different historical stages and theoretical perspectives in the evolution of classical Indian music theory from the medieval period onwards.

**68.** (D) Ramamatya authored Manasollasa.
Jagadekamalla, Vidyaranya, and Rana Kumbha are correctly associated with Sangita Chudamani, Sangita Sara, and Sangita Raja respectively. However, the claim regarding Ramamatya is incorrect because he authored the Swaramelakalanidhi, while the encyclopedic work Manasollasa was written by King Someshwara. This distinction is necessary for accurately identifying the historical contributions of these important scholars and their treatises.

**69.** (D) 1, 2, 3, 4, and 5
Swami Prajnanananda, B.C. Deva, P. Sambamurthy, S. Seetha, and V. Raghavan are all recognized as prominent and highly influential Indian musicologists. They have each contributed extensively to the research, analysis, and preservation of the historical and theoretical aspects of Indian classical music. Their collective academic work covers diverse areas, including instrumental history, textual criticism, and regional musical traditions.

**70.** (A) 1, 2, 3, 4
The historical chronology of these texts begins with Sangraha Chudamani, followed by Sangita Sampradaya Pradarsini. Karunamrita Sagaram and Swara Prastara Sagaram appear later in this sequence. This progression reflects the historical development of musical documentation and theory during the early modern and modern periods, showcasing the systematic efforts of various scholars to record and classify musical knowledge.

**71.** (D) Sangita Chudamani
Jagadekamalla is the historically recognized author of the musical treatise titled Sangita Chudamani. This work is significant for its contributions to the theoretical understanding of music during the medieval period. While other texts like Sangita Ratnakara, Raga Tarangini, and Bharata Bhashyam are foundational, they were authored by Sarangadeva, Lochana Kavi, and Nanyadeva respectively, making Jagadekamalla's contribution unique.

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**124.** (B) Lochana kavi
Lochana Kavi is the historically recognized author of the treatise Raga Tarangini. This work is significant for its systematic approach to the classification of ragas and its documentation of melodic structures during its period. While other scholars like Nanyadeva, Jagadekamalla, and Vidyaranya authored other foundational musical texts, Lochana Kavi is specifically credited with the authorship of the influential Raga Tarangini.

**125.** (C) Bharata
The sage Bharata is the historically recognized author of the Natya Sastra. This monumental ancient treatise is the most comprehensive work on the performing arts, including detailed sections on music, dance, and drama. It provides the foundational theoretical framework for the Indian classical tradition, covering everything from melodic and rhythmic structures to instrument classification and performance aesthetics in great detail.

**126.** (D) Narada - Sangita Makaranda
Narada is the historically recognized author of the treatise Sangita Makaranda. In contrast, Dattila wrote Dattilam, Matanga authored Brihaddesi, and Bharata wrote Natya Sastra. Therefore, the only correctly paired author and text in this specific list is Narada and his work, Sangita Makaranda, which provides important insights into the classification of ragas and musical theory from an early period.

**127.** (A) Nanyadeva - Raga Tarangini
Someshwara, Parsvadeva, and Sarangadeva are correctly associated with Manasollasa, Sangita Samayasara, and Sangita Ratnakara respectively. However, the pairing of Nanyadeva with Raga Tarangini is incorrect because he authored the Bharata Bhashyam, while Raga Tarangini was written by Lochana Kavi. This distinction is vital for accurately attributing these foundational medieval musical treatises to their correct historical authors within the tradition.

**128.** (A) Both Statement I and Statement II are true
Jagadekamalla is the historically recognized author of the musical treatise Sangita Chudamani. Similarly, Vidyaranya is the author of the significant work Sangita Sara. Both statements correctly identify these scholars with their respective treatises, representing important historical contributions to the development and documentation of Indian classical music theory during the medieval period across different regions of the subcontinent.

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**129.** (D) Only B
Rana Kumbha is the distinguished author of the extensive and highly influential musical treatise Sangita Raja. However, the Raga Vibodha was authored by the scholar Somnatha. Therefore, while Rana Kumbha is correctly linked to the first work, he did not author the second. This distinction is important for accurately identifying the historical contributions of these two different scholars to Indian musicology.

**130.** (A) Subbarama Dikshitar authored Sangita Sampradaya Pradarsini.
Subbarama Dikshitar is the author of the monumental Sangita Sampradaya Pradarsini, which is a definitive record of Carnatic music. In contrast, Abraham Panditar wrote Karunamrita Sagaram, Nadamuni Panditar authored Swara Prastara Sagaram, and Atoor Krishna Pisharoti wrote Sangita Chandrika. Therefore, the statement correctly identifying Subbarama Dikshitar with his major work is the only accurate claim among the options provided.

**131.** (C) Swami Prajnanananda is a Western scholar.
V.N. Bhatkhande, V.D. Paluskar, and B.C. Deva are all recognized Indian musicologists who have contributed significantly to the research of Indian music. Similarly, Swami Prajnanananda is a highly respected Indian musicologist. Therefore, labeling him as a Western scholar is factually incorrect, as his work and background are firmly rooted in the Indian academic and cultural tradition of musicology.

**132.** (D) Contributor to Indian music from the West
Curt Sachs is most appropriately categorized as a prominent Western scholar who made significant contributions to the study of Indian music through his research and documentation. He is famous for his work in organology and comparative musicology, helping to systematicize the study of instruments globally. His perspective provided an analytical framework that introduced Indian musical concepts to the international academic community.

**133.** (C) Yazhnool
Yazhnool is a significant Tamil musical text authored by Swami Vipulananda, which explores the ancient musical traditions and instruments of South India, particularly the Yazh. While Sangita Parijata, Chaturdandi Prakasika, and Raga Vibodha are foundational Sanskrit treatises, Yazhnool is specifically focused on the regional Tamil musical heritage, providing technical and historical insights into this ancient tradition.

**134.** (B) S. Seetha
S. Seetha is a distinguished Indian musicologist historically recognized for her extensive research and scholarly contributions to the study of Indian classical music. In contrast, E. Clements, H.A. Popley, and William Jones were all Western scholars who researched Indian music from an external perspective. Therefore, S. Seetha is the only individual in this list who belongs to the category of Indian musicologists.

**135.** (D) Text written in a South Indian language
Tala Samudram is a regional musical text written in a South Indian language, contributing to the rich diversity of musical literature in the subcontinent. It focuses on rhythmic structures and concepts, representing the specialized knowledge developed within regional traditions. This work complements the major Sanskrit treatises by providing insights into the musical practices and theories of the South Indian heritage.

**136.** (A) Simhabhupala
Simhabhupala is the scholar historically recognized for his comprehensive and highly influential commentary on Sarangadeva's monumental work, the Sangita Ratnakara. His commentary provided clarity and depth to the theoretical concepts presented in the original text. While Narada, Matanga, and Dattila authored other foundational treatises, Simhabhupala's primary contribution in this context is his critical analysis of the Sangita Ratnakara.

**137.** (C) Vidyaranya
Vidyaranya is the historically recognized author of the musical treatise titled Sangita Sara. This work is significant for its contribution to the theoretical understanding of music during the medieval period. While other scholars like Jagadekamalla, Ramamatya, and Rana Kumbha authored other foundational musical texts, Vidyaranya is specifically credited with the authorship of the influential Sangita Sara, documenting key musical developments.

**138.** (A) T.S. Parthasarthy - Musicologist
T.S. Parthasarthy is correctly identified as a prominent Indian musicologist who made significant contributions to the study and documentation of Indian music. In contrast, N. Ramanathan and S.A.K. Durga are also Indian musicologists, and Balantrapu Rajanikantarao is a modern scholar. Therefore, the pairing of Parthasarthy with his correct category is the only accurate match in this list, identifying his role.

**139.** (D) William Jones - Musicologist
R.C. Mehta is a recognized Indian musicologist, while Curt Sachs and N.A. Willard are correctly identified as Western scholars. However, the pairing of William Jones as a musicologist is technically incorrect in this specific comparative context because he is primarily categorized as an early Western scholar and orientalist who researched Indian music, rather than as a modern Indian musicologist.

**140.** (A) Both Statement I and Statement II are true
C.R. Day and E. Clements are both historically recognized as Western scholars who made extensive contributions to the academic study and documentation of Indian music. Their research provided analytical perspectives that helped preserve and introduce Indian musical theories to a wider international audience. Both individuals are correctly identified as significant figures in the historical study of Indian musical traditions from the West.

**141.** (C) Raga Tarangini
Mahabharata Chudamani, Yazhnool, and Panchamarabu are all recognized as regional texts from South India that contain significant musical concepts within the Tamil and other regional linguistic traditions. However, Raga Tarangini is a Sanskrit treatise authored by Lochana Kavi. While it is foundational to raga classification, it belongs to the classical Sanskrit tradition rather than being a regional language text.

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**142.** (D) Govinda Dikshita wrote Sangita Sudha.
Govinda Dikshita is the historically recognized author of the treatise Sangita Sudha. In contrast, Venkatamakhi authored Chaturdandi Prakasika, Tulaja wrote Sangita Saramrita, and Govinda Acharya wrote Sangraha Chudamani. Therefore, the statement correctly identifying Govinda Dikshita with his major work is the only accurate claim among the options provided, representing his significant contribution to musicology in the 17th century.

**143.** (A) Abraham Panditar wrote Sangita Sampradaya Pradarsini.
Atoor Krishna Pisharoti, Nadamuni Panditar, and Subbarama Dikshitar are correctly associated with Sangita Chandrika, Swara Prastara Sagaram, and Sangita Sampradaya Pradarsini respectively. However, the claim that Abraham Panditar wrote the Sangita Sampradaya Pradarsini is incorrect because he authored the Karunamrita Sagaram. This distinction is vital for accurately attributing these modern musical contributions to their correct historical authors.

**144.** (B) Raga Vibodha
Raga Vibodha is the historically recognized musical treatise authored by the scholar Somnatha. This work is significant for its systematic approach to raga classification and its detailed descriptions of musical instruments. While other texts like Sangita Parijata, Sangita Raja, and Swaramelakalanidhi are foundational to music theory, they were authored by Ahobala, Rana Kumbha, and Ramamatya respectively, making Somnatha's work unique.

**145.** (B) Dattila
Dattila is the historically recognized author of the concise and highly technical musical treatise titled Dattilam. This ancient work is a cornerstone of Gandharva music theory, focusing on technical aspects like scales, notes, and rhythmic structures. While other sages like Bharata, Matanga, and Narada authored other monumental musical texts, Dattila is specifically credited with the authorship of the Dattilam.

**146.** (A) Sangita Saramrita
Tulaja is the historically recognized author of the musical treatise titled Sangita Saramrita. This work is significant for its contribution to the documentation of musical theory and practice within the Carnatic tradition. While other texts like Chaturdandi Prakasika, Sangraha Chudamani, and Sangita Sudha were authored by Venkatamakhi, Govinda Acharya, and Govinda Dikshita respectively, Tulaja's work remains his unique scholarly contribution.

**147.** (C) Western scholar contributing to the study of Indian music
Fox Strangways is best categorized as a prominent Western scholar who made significant contributions to the study and documentation of Indian music. His research provided an analytical perspective that helped bridge the gap between Indian musical theory and Western musicology. His work remains a key historical resource for understanding how Indian musical traditions were analyzed and introduced to the international community.

**148.** (D) Narada
The sage Narada is the historically recognized author of the musical treatise titled Sangita Makaranda. This work is significant for its early system of raga classification and its exploration of musical theory. While other ancient scholars like Bharata, Dattila, and Matanga authored other monumental texts like Natya Sastra, Dattilam, and Brihaddesi, Narada is specifically credited with the Sangita Makaranda.

**149.** (C) Parsvadeva
Parsvadeva is the historically recognized author of the musical treatise titled Sangita Samayasara. This medieval work is significant for its contributions to the theoretical understanding of music and performance practices. While other scholars like Someshwara, Sarangadeva, and Nanyadeva authored other foundational musical texts, Parsvadeva is specifically credited with the authorship of the Sangita Samayasara, which remains an important historical source.

**150.** (B) Jagadekamalla - Sangita Chudamani
Jagadekamalla is correctly identified as the author of the musical treatise Sangita Chudamani. In contrast, Nanyadeva wrote Bharata Bhashyam, Lochana Kavi authored Raga Tarangini, and Vidyaranya wrote Sangita Sara. Therefore, the pairing of Jagadekamalla with his correct work is the only accurate match in this list, representing

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texts like Sangita Saramrita, Sangita Sampradaya Pradarsini, and Karunamrita Sagaram were authored by Tulaja, Subbarama Dikshitar, and Abraham Panditar respectively, representing different scholarly perspectives.

**169.** (C) C.R. Day and E. Clements
C.R. Day and E. Clements are both historically recognized as Western scholars who provided significant Western interpretations and documentation of Indian music. Their research helped analyze and introduce Indian musical systems to the international community. While other pairs mentioned consist of prominent Indian musicologists, this specific group represents the Western academic contribution to the study of Indian classical traditions.

**170.** (A) Nanyadeva
Nanyadeva is the historically recognized author of the significant musical treatise titled Bharata Bhashyam. This work is an extensive commentary on ancient music theory and is foundational for understanding the evolution of musical systems. While other scholars like Bharata, Lochana Kavi, and Jagadekamalla authored other monumental musical texts, Nanyadeva is specifically credited with the authorship of the influential Bharata Bhashyam.

**171.** (D) Rana Kumbha
Rana Kumbha is the historically recognized author of the monumental musical treatise titled Sangita Raja. This work is one of the most extensive and comprehensive texts on music theory, dance, and drama from the medieval period. While other scholars like Ramamatya, Somnatha, and Ahobala authored other foundational musical texts, Rana Kumbha is specifically credited with the authorship of the Sangita Raja.

**172.** (B) Nadamuni Panditar
Nadamuni Panditar is the historically recognized author of the musical treatise titled Swara Prastara Sagaram. This work is significant for its detailed exploration of melodic permutations and theoretical concepts. While other scholars like Abraham Panditar, Atoor Krishna Pisharoti, and Subbarama Dikshitar wrote other influential texts, Nadamuni Panditar is specifically credited with the authorship of this particular work in modern musicology.

**173.** (C) Atoor Krishna Pisharoti
Atoor Krishna Pisharoti is the distinguished scholar who authored the musical treatise titled Sangita Chandrika. This work is significant for its contribution to the theoretical understanding of music within the South Indian tradition. While other scholars like Nadamuni Panditar, Abraham Panditar, and Subbarama Dikshitar wrote other foundational texts, Pisharoti is specifically recognized for his authorship of the Sangita Chandrika.

**174.** (D) S.A.K. Durga - Musicologist
S.A.K. Durga is correctly identified as a prominent Indian musicologist known for her significant contributions to the study of ethnomusicology and Indian music. In contrast, William Jones and Curt Sachs were Western scholars, and N.A. Willard was also a Western researcher. Therefore, the pairing of S.A.K. Durga with her correct category is the only accurate match in this specific list.

**175.** (A) B.C. Deva - Western Scholar
V.D. Paluskar, Swami Prajnanananda, and P. Sambamurthy are all correctly identified as distinguished Indian musicologists. However, the pairing of B.C. Deva as a Western scholar is incorrect because he was a prominent Indian musicologist, known for his work in instrument research. This distinction is vital for accurately recognizing his national and academic identity within the Indian musical tradition.

**176.** (A) Both Statement I and Statement II are true
S. Seetha and V. Raghavan are both historically recognized as prominent Indian musicologists who made significant contributions to the research and documentation of Indian classical music. Their scholarly works on ancient and medieval treatises have provided essential frameworks for understanding the development of musical theory. Both individuals are correctly categorized as key figures in modern Indian musicological academia.

**177.** (B) Sangita Samayasara
Silappadikaram, Sangam Texts, and Tala Samudram are all recognized as significant texts containing foundational musical concepts in regional South Indian languages like Tamil and others. However, Sangita Samayasara is a Sanskrit

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essential frameworks for understanding both ancient and contemporary musical practices.

**160.** (B) Ahobala
To understand the theoretical concepts and musical frameworks presented in the Sangita Parijata, one should study the work of the scholar Ahobala. This treatise is famous for its innovative approach to note placement and raga classification. While other scholars like Somnatha, Govinda Dikshita, and Venkatamakhi authored other important texts, the Sangita Parijata is specifically the scholarly contribution of Ahobala.

**161.** (B) Lochana kavi
Lochana Kavi is the historically recognized author of the musical treatise titled Raga Tarangini. This work is significant for its systematic classification of ragas and its documentation of melodic structures during the medieval period. While other scholars like Nanyadeva, Jagadekamalla, and Vidyaranya authored other foundational musical texts, Lochana Kavi is specifically credited with the authorship of the influential Raga Tarangini.

**162.** (A) Matanga - Brihaddesi
Matanga Muni is the historically recognized author of the influential treatise Brihaddesi. In contrast, Narada wrote Sangita Makaranda, Bharata authored Natya Sastra, and Someshwara wrote Manasollasa. Therefore, the only correctly paired scholar and treatise in this specific list is Matanga and his work, Brihaddesi, which is foundational for its introduction of the raga concept into the Indian musicological tradition.

**163.** (C) Lochana kavi - Sangita Chudamani
Sarangadeva, Nanyadeva, and Vidyaranya are correctly associated with Sangita Ratnakara, Bharata Bhashyam, and Sangita Sara respectively. However, the pairing of Lochana Kavi with Sangita Chudamani is incorrect because he authored Raga Tarangini, while the Sangita Chudamani was written by Jagadekamalla. This distinction is vital for accurately attributing these foundational musical treatises to their correct historical authors.

**164.** (C) Statement I is true but Statement II is false
H.A. Popley is historically recognized as a Western scholar who made significant contributions to the study and documentation of Indian music. In contrast, Alain Danielou was also a prominent Western scholar, not an Indian musicologist. Therefore, while the first statement accurately identifies Popley's status, the second statement incorrectly attributes an Indian nationality to another Western researcher in the field.

**165.** (C) Brihaddesi
Naradiya Siksha and Sangita Makaranda are both historically attributed to Narada, focusing on musical theory and raga classification. In contrast, the Brihaddesi is an influential medieval treatise authored by Matanga Muni. Therefore, while Narada is associated with the first two texts, he is not the author of the Brihaddesi, which is specifically recognized as the work of Matanga.

**166.** (B) Panchamarabu is linked to South Indian traditions.
Panchamarabu is correctly recognized as a significant regional text linked to South Indian musical traditions, particularly the Tamil heritage. In contrast, Manasollasa is a classical Sanskrit work, Natya Sastra is an ancient Indian treatise, and Yazhnool is a Tamil text, not a North Indian one. Therefore, the only statement that accurately links a treatise to its cultural context is the one regarding Panchamarabu.

**167.** (D) Fox Strangways is an Indian musicologist.
Premalata Sharma, R. Satyanarayana, and T.S. Parthasarthy are all correctly identified as distinguished Indian musicologists. Fox Strangways, however, was a prominent Western scholar known for his extensive research documenting the musical traditions of India. Therefore, labeling him as an Indian musicologist is factually incorrect, as he represents the Western academic contribution to the study of Indian music.

**168.** (A) Sangraha Chudamani
To study the specific musical concepts and theoretical frameworks authored by Govinda Acharya, one must reference the foundational treatise Sangraha Chudamani. This work is significant for its contributions to the classification of ragas and musical practice. Other

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significant contribution to the documentation of medieval Indian musical theory and classification.

**187.** (D) Venkatamakhi - Sangita Saramrita
Ahobala, Govinda Dikshita, and Govinda Acharya are correctly associated with Sangita Parijata, Sangita Sudha, and Sangraha Chudamani respectively. However, the pairing of Venkatamakhi with Sangita Saramrita is incorrect because he authored Chaturdandi Prakasika, while the Sangita Saramrita was written by Tulaja. This distinction is vital for accurately attributing these foundational musical treatises to their correct historical authors.

**188.** (A) Both Statement I and Statement II are true
Subbarama Dikshitar is the historically recognized author of the monumental work Sangita Sampradaya Pradarsini. Similarly, Abraham Panditar is the author of the comprehensive treatise Karunamrita Sagaram. Both statements correctly identify these scholars with their respective works, representing important historical contributions to the modern documentation and analytical study of Indian classical music theory and performance traditions.

**189.** (C) Curt Sachs
V.N. Bhatkhande, V.D. Paluskar, and Swami Prajnanananda are all correctly identified as distinguished Indian musicologists. Curt Sachs, however, was a prominent Western scholar known for his extensive work in comparative musicology and the study of musical instruments. Thus, he is categorized as a Western scholar rather than an Indian musicologist based on his background and academic orientation.

**190.** (D) Musical text in a South Indian language
The description most accurately applies to regional works such as those written in South Indian languages like Tamil, Telugu, Kannada, or Malayalam. These texts contain significant musical concepts and historical data that represent the diverse cultural heritage of the region. They provide primary information that complements and enriches the broader theoretical frameworks found in the Sanskrit musical tradition.

**191.** (A) Sangita Samayasara is the work of Sarangadeva.
Dattila, Matanga, and Someshwara are correctly associated with Dattilam, Brihaddesi, and Manasollasa respectively. However, the claim that Sangita Samayasara is the work of Sarangadeva is incorrect because he authored the Sangita Ratnakara, while the Sangita Samayasara was written by Parsvadeva. This distinction is necessary for accurately identifying the historical contributions of these important medieval scholars.

**192.** (B) Sangita Samayasara
Parsvadeva is the historically recognized author of the musical treatise titled Sangita Samayasara. This medieval work is significant for its contributions to the theoretical understanding of music and melodic structures. While other texts like Manasollasa, Sangita Ratnakara, and Bharata Bhashyam were authored by Someshwara, Sarangadeva, and Nanyadeva respectively, Parsvadeva is specifically credited with the authorship of the Sangita Samayasara.

**193.** (B) Jagadekamalla
Jagadekamalla is the historically recognized author of the musical treatise titled Sangita Chudamani. This medieval work is significant for its contributions to the theoretical documentation of music and its influence on later scholars. While other figures like Lochana Kavi, Vidyaranya, and Ramamatya authored other foundational musical texts, Jagadekamalla is specifically credited with the authorship of the influential Sangita Chudamani.

**194.** (A) Western scholar
Alain Danielou is best categorized as a prominent Western scholar who made extensive contributions to the academic study and documentation of Indian music. His analytical works and translations helped introduce Indian musical theory to a global audience. His perspective remains a significant Western contribution to the field, bridging the gap between traditional Indian knowledge and international academic musicology.

**195.** (C) Dattilam
Silappadikaram, Panchamarabu, and Yazhnool are all recognized as significant texts that contain

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musical treatise authored by the medieval scholar Parsvadeva. While it is foundational to music theory, it belongs to the major Sanskrit tradition rather than being a regional language text.

**178.** (A) Tulaja
Tulaja is the historically recognized author of the musical treatise titled Sangita Saramrita. This work is significant for its documentation of musical theory and practice within the Carnatic tradition during the 18th century. While other scholars like Govinda Dikshita, Venkatamakhi, and Govinda Acharya authored other foundational musical texts, Tulaja is specifically credited with the authorship of the influential Sangita Saramrita.

**179.** (D) R.C. Mehta is a Western scholar.
N. Ramanathan, S.A.K. Durga, and Balantrapu Rajanikantarao are all recognized Indian musicologists who have made significant contributions to the study of Indian music. However, the claim that R.C. Mehta is a Western scholar is incorrect because he was a distinguished Indian musicologist. This distinction is important for accurately identifying the nationality and professional identity of these individuals within the field.

**180.** (D) Naradiya Siksha and Natya Sastra
Naradiya Siksha is the historically recognized treatise authored by Narada, focusing on phonetics and musical theory related to Vedic chanting. Similarly, the Natya Sastra is the monumental ancient work authored by the sage Bharata. This pairing correctly identifies the respective treatises of these two foundational figures, representing the earliest stages of musical documentation in the ancient Indian tradition.

**181.** (C) Silappadikaram, Panchamarabu, and Yazhnool
Silappadikaram, Panchamarabu, and Yazhnool are all recognized as significant texts that contain foundational musical concepts within the Tamil linguistic and cultural tradition. These works provide detailed descriptions of scales, instruments, and performance practices. While other sets mentioned consist of major Sanskrit treatises, this specific group correctly identifies the primary sources for understanding the historical development of Tamil music.

**182.** (B) Sarangadeva
Sarangadeva is the distinguished author of the monumental musical treatise titled Sangita Ratnakara. This 13th-century work is one of the most comprehensive and influential texts in the history of Indian music, providing a systematic documentation of theory, performance, and dance. It serves as a foundational source for both the Hindustani and Carnatic classical traditions, shaping musicological thought for centuries.

**183.** (D) B.C. Deva
Curt Sachs, N.A. Willard, and William Jones are all historically recognized Western scholars who made substantial contributions to the academic study of Indian music. B.C. Deva, however, was a prominent Indian musicologist known for his extensive research on musical instruments and acoustics. Thus, while he contributed to the field, he is not categorized as a Western scholar.

**184.** (A) Govinda Dikshita
Govinda Dikshita is the historically recognized author of the musical treatise titled Sangita Sudha. This work is significant for its contribution to the theoretical understanding of music during the 17th century. While other scholars like Venkatamakhi, Tulaja, and Govinda Acharya authored other foundational musical texts, Govinda Dikshita is specifically credited with the authorship of the influential Sangita Sudha.

**185.** (C) Nanyadeva
Nanyadeva is the historically recognized author of the significant musical treatise titled Bharata Bhashyam. This work is an extensive commentary on ancient music theory and serves as a foundational source for understanding the development of musical systems. While other scholars like Sarangadeva, Lochana Kavi, and Jagadekamalla authored other monumental musical texts, Nanyadeva is specifically credited with the authorship of Bharata Bhashyam.

**186.** (A) Vidyaranya - Sangita Sara
Vidyaranya is correctly identified as the author of the musical treatise Sangita Sara. In contrast, Ramamatya wrote Swaramelakalanidhi, Rana Kumbha authored Sangita Raja, and Somnatha wrote Raga Vibodha. Therefore, the pairing of Vidyaranya with his correct work is the only accurate match in this list, representing his

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documentation of music and its influence on later musicological developments. While other figures like Parsvadeva, Sarangadeva, and Nanyadeva authored other foundational musical texts, Jagadekamalla is specifically credited with the authorship of the influential Sangita Chudamani.

**222.** (D) V.N. Bhatkhande - Musicologist
V.N. Bhatkhande is correctly identified as a prominent Indian musicologist who made monumental contributions to the systematic research and revitalization of Indian classical music. In contrast, Curt Sachs was a Western scholar, V. Raghavan was an Indian musicologist, and Alain Danielou was also a Western researcher. Therefore, the pairing of Bhatkhande with his correct category is the only accurate match.

**223.** (A) T.S. Parthasarthy - Western Scholar
Premalata Sharma, R. Satyanarayana, and N. Ramanathan are all correctly identified as distinguished Indian musicologists. However, the pairing of T.S. Parthasarthy as a Western scholar is incorrect because he was a prominent Indian musicologist, known for his extensive research in Carnatic music. This distinction is vital for accurately recognizing his national and academic identity within the Indian musical tradition.

**224.** (A) Both Statement I and Statement II are true
S.A.K. Durga and Balantrapu Rajanikantarao are both historically recognized as prominent Indian musicologists who have made significant contributions to the study of Indian music. Their scholarly works cover various aspects of musicology, including ethnomusicology and the history of regional musical traditions. Both individuals are correctly identified as key figures in the modern academic study of the Indian classical tradition.

**225.** (B) R.C. Mehta
William Jones, C.R. Day, and E. Clements are all historically recognized Western scholars who made substantial contributions to the academic study and documentation of Indian music. R.C. Mehta, however, was a distinguished Indian musicologist known for his extensive research and scholarly work in the field. Thus, he is categorized as an Indian musicologist rather than a Western scholar.

**226.** (A) Venkatamakhi
Venkatamakhi is the historically recognized author of the foundational musical treatise titled Chaturdandi Prakasika. This work is significant for its systematic approach to raga classification and its profound influence on the development of Carnatic music theory. While other scholars like Tulaja, Govinda Acharya, and Govinda Dikshita authored other important musical texts, Venkatamakhi is specifically credited with the Chaturdandi Prakasika.

**227.** (C) Nadamuni Panditar authored Sangita Chandrika.
Subbarama Dikshitar, Abraham Panditar, and Atoor Krishna Pisharoti are correctly associated with Sangita Sampradaya Pradarsini, Karunamrita Sagaram, and Sangita Chandrika respectively. However, the claim regarding Nadamuni Panditar is incorrect because he authored the Swara Prastara Sagaram. This distinction is vital for accurately attributing these modern and early modern musical contributions to their correct historical authors within the tradition.

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**228.** (D) South Indian text with musical concepts
Silappadikaram is an ancient Tamil epic that is historically categorized as a significant South Indian text containing foundational musical concepts. It provides primary source information on scales, instruments, and melodic structures from early South Indian society. It is not an ancient Sanskrit treatise or a modern musicological work, but a vital literary resource for understanding the regional musical heritage.

**229.** (C) Indian Musicologists
B.C. Deva and P. Sambamurthy are both collectively categorized as distinguished Indian musicologists. They dedicated their academic careers to the systematic research, analysis, and documentation of Indian classical music traditions. Their work provided essential frameworks for the modern study of instruments, theory, and the history of Carnatic music, making them central figures in the musicological academic community.

**230.** (B) Dattila
Dattila is the historically recognized author of the technical and concise musical treatise titled

foundational musical concepts within the South Indian regional traditions, particularly Tamil. In contrast, Dattilam is an ancient Sanskrit treatise authored by the sage Dattila. While it is foundational to Indian music theory, it belongs to the Sanskrit tradition rather than being a regional language text from the South.

**196.** (D) Abraham Panditar
Abraham Panditar is the historically recognized compiler and author of the comprehensive musical treatise titled Karunamrita Sagaram. This monumental work explores the history, theory, and mathematical foundations of South Indian music. While other scholars like Nadamuni Panditar, Subbarama Dikshitar, and Atoor Krishna Pisharoti wrote other significant texts, Abraham Panditar is specifically recognized for his massive contribution through this work.

**197.** (C) Subbarama Dikshitar
Subbarama Dikshitar is the distinguished author of the monumental musical treatise titled Sangita Sampradaya Pradarsini. This work is significant for its comprehensive documentation of the compositions and theories of the Muttuswami Dikshitar lineage. It remains an invaluable historical resource for the study and practice of Carnatic music, providing detailed notation and theoretical insights for modern scholars and practitioners.

**198.** (B) R. Satyanarayana - Indian Musicologist
R. Satyanarayana is correctly identified as a prominent Indian musicologist who made significant contributions to the scholarly research of Indian music. In contrast, Premalata Sharma was also an Indian musicologist, while Fox Strangways and H.A. Popley were Western scholars. Therefore, the pairing of Satyanarayana with his correct category is the only accurate match in this list, identifying his role.

**199.** (D) S.A.K. Durga - Western Scholar
T.S. Parthasarthy, N. Ramanathan, and Balantrapu Rajanikantarao are all correctly identified as distinguished Indian musicologists. However, the pairing of S.A.K. Durga as a Western scholar is incorrect because she is a prominent Indian musicologist known for her research in ethnomusicology. This distinction is vital for accurately recognizing her national and professional identity within the field of musicology.

**200.** (A) Both Statement I and Statement II are true
R.C. Mehta is historically recognized as a prominent Indian musicologist who contributed significantly to the research of Indian music. Similarly, C.R. Day is correctly identified as a Western scholar who made extensive contributions to the study and documentation of the Indian musical tradition. Both statements accurately categorize these individuals, reflecting their respective roles in the development of musicological research.

**201.** (C) Chaturdandi Prakasika
Sangam Texts, Tala Samudram, and Mahabharata Chudamani are all recognized as part of the regional linguistic and musical traditions of South India. However, Chaturdandi Prakasika is a classical Sanskrit treatise authored by Venkatamakhi. While it is highly influential in Carnatic music theory, it belongs to the major Sanskrit tradition rather than being a regional language text from South India.

**202.** (A) Narada wrote Naradiya Siksha and Sangita Makaranda
Historically, both the Naradiya Siksha and the Sangita Makaranda are attributed to the sage Narada. These texts provide foundational insights into phonetics, raga classification, and early musical theory. In contrast, Natya Sastra, Dattilam, and Brihaddesi were authored by Bharata, Dattila, and Matanga respectively. Therefore, the statement correctly identifying Narada with his specific treatises is the only accurate claim.

**203.** (D) Sarangadeva wrote Bharata Bhashyam.
Someshwara, Parsvadeva, and Lochana Kavi are correctly associated with Manasollasa, Sangita Samayasara, and Raga Tarangini respectively. However, the claim regarding Sarangadeva is incorrect because he authored the Sangita Ratnakara, while the Bharata Bhashyam was written by Nanyadeva. This distinction is vital for accurately attributing these significant medieval and ancient musical treatises to their correct historical authors.

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**204.** (B) Regional text containing musical concepts
Yazhnool is best categorized as a significant regional text containing musical concepts, specifically focused on the ancient Tamil tradition and the Yazh instrument. Authored by Swami Vipulananda, it provides a modern analytical look at the historical musical heritage of South India. It is not an ancient Sanskrit treatise or a Western text, but a vital regional resource for musicology.

**205.** (C) Sangita Sampradaya Pradarsini, Karunamrita Sagaram, Swara Prastara Sagaram
This set correctly identifies the major works of Subbarama Dikshitar, Abraham Panditar, and Nadamuni Panditar respectively. These three treatises represent essential contributions to modern and early modern musicology, providing extensive theoretical knowledge, documentation of compositions, and exploration of melodic permutations. They serve as foundational texts for the study and preservation of the Indian classical music tradition in recent centuries.

**206.** (D) E. Clements
E. Clements is a prominent Western scholar historically recognized for his extensive research and analytical documentation of Indian music. While B.C. Deva, P. Sambamurthy, and S. Seetha are all highly respected Indian musicologists, E. Clements is the only individual in this list who represents the Western academic contribution to the field. His work helped introduce Indian musical theory to a global audience.

**207.** (A) Indian Musicologist
V. Raghavan is most accurately classified as a distinguished Indian musicologist. He dedicated his career to the research, historical analysis, and critical documentation of Indian classical music and Sanskrit treatises. His work is central to modern musicological academia, providing essential frameworks for understanding the historical evolution of musical systems, rather than being a Western scholar or primarily a regional commentator.

**208.** (B) Sangita Ratnakara
Simhabhupala is historically recognized for his comprehensive and highly influential commentary on Sarangadeva's monumental work, the Sangita Ratnakara. His scholarly contribution provided clarity and depth to the theoretical concepts presented in the original text. While other ancient sages authored foundational treatises like Natya Sastra or Brihaddesi, Simhabhupala's primary historical role is associated with the critical analysis of the Ratnakara.

**209.** (B) Govinda Acharya
Govinda Acharya is the historically recognized author of the musical treatise titled Sangraha Chudamani. This work is significant for its contribution to the classification of ragas and musical theory within the South Indian tradition. While other scholars like Govinda Dikshita, Venkatamakhi, and Tulaja authored other foundational musical texts, Govinda Acharya is specifically credited with the authorship of the influential Sangraha Chudamani.

**210.** (A) Ramamatya - Swaramelakalanidhi
Ramamatya is correctly identified as the author of the foundational musical treatise Swaramelakalanidhi. In contrast, Vidyaranya wrote Sangita Sara, Rana Kumbha authored Sangita Raja, Somnatha wrote Raga Vibodha, and Ahobala wrote Sangita Parijata. Therefore, the pairing of Ramamatya with his correct work is the only accurate match in this list, representing his significant contribution to music theory.

**211.** (C) Subbarama Dikshitar - Swara Prastara Sagaram
Govinda Dikshita, Venkatamakhi, and Tulaja are correctly associated with Sangita Sudha, Chaturdandi Prakasika, and Sangita Saramrita respectively. However, the pairing of Subbarama Dikshitar with Swara Prastara Sagaram is incorrect because he authored Sangita Sampradaya Pradarsini, while the Swara Prastara Sagaram was written by Nadamuni Panditar. This distinction is vital for accurately attributing these foundational treatises.

**212.** (C) Statement I is true but Statement II is false
Atoor Krishna Pisharoti is indeed the historically recognized author of the musical treatise Sangita Chandrika. However, the second statement is incorrect because Abraham Panditar authored the Karunamrita Sagaram, while the Swara Prastara Sagaram was written by Nadamuni Panditar. Therefore, while the first statement

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accurately identifies Pisharoti's work, the second statement contains a factual error regarding the authorship attribution.

**213.** (C) B.C. Deva
Dattila, Matanga, and Someshwara are all historically recognized as authors of ancient or medieval musical treatises such as Dattilam, Brihaddesi, and Manasollasa respectively. B.C. Deva, however, was a prominent modern Indian musicologist known for his scientific research on instruments and acoustics. Thus, while he made significant contributions, he does not belong to the category of ancient or medieval authors.

**214.** (B) Sangam Texts contain musical concepts in regional South Indian languages.
Sangam Texts are correctly identified as containing foundational musical concepts within the regional South Indian linguistic traditions. In contrast, Panchamarabu is a traditional regional text rather than a modern Western treatise, and Tala Samudram is a regional work not written by William Jones. Therefore, the statement regarding Sangam Texts is the only one that accurately describes their historical nature.

**215.** (D) C.R. Day is an Indian musicologist.
V.D. Paluskar, Swami Prajnanananda, and S. Seetha are all correctly identified as distinguished Indian musicologists who have contributed significantly to the research of Indian music. However, the claim that C.R. Day is an Indian musicologist is incorrect because he was a prominent Western scholar known for his research on Southern Indian music. This distinction is vital for accurately recognizing his identity.

**216.** (A) Lochana kavi
Lochana Kavi is the historically recognized author of the musical treatise titled Raga Tarangini. This work is significant for its systematic classification of ragas and its documentation of melodic structures. While other scholars like Nanyadeva, Jagadekamalla, and Vidyaranya authored other foundational musical texts, Lochana Kavi is specifically credited with the authorship of the influential Raga Tarangini within the Indian musicological tradition.

**217.** (C) Sangita Raja
Rana Kumbha is the distinguished author of the extensive and highly influential musical treatise titled Sangita Raja. This work is one of the most comprehensive texts on music theory, dance, and drama from the medieval period. While other scholars like Vidyaranya, Ramamatya, and Somnatha authored other foundational musical texts, Rana Kumbha is specifically credited with the authorship of the Sangita Raja.

**218.** (A) Ahobala
Ahobala is the historically recognized author of the musical treatise titled Sangita Parijata. This work is significant for its unique approach to raga classification and note placement. While other scholars like Somnatha, Govinda Dikshita, and Venkatamakhi authored other foundational musical texts such as Raga Vibodha, Sangita Sudha, and Chaturdandi Prakasika respectively, Ahobala is specifically credited with the Sangita Parijata.

**219.** (D) Western scholar
H.A. Popley is historically identified as a prominent Western scholar who made significant contributions to the study and documentation of Indian music. His research provided an analytical perspective that helped bridge the gap between Indian musical theory and international musicological research. His work remains a key historical resource for understanding how Indian musical traditions were analyzed and introduced to the global community.

**220.** (B) Matanga
Matanga Muni is the historically recognized author of the influential musical treatise titled Brihaddesi. This medieval work is foundational for its systematic introduction and classification of the Raga concept, significantly shaping the future of Indian musicology. While other ancient scholars like Bharata, Dattila, and Someshwara authored other monumental musical texts, Matanga is specifically credited with the authorship of the Brihaddesi.

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**221.** (C) Jagadekamalla
Jagadekamalla is the historically recognized author of the musical treatise titled Sangita Chudamani. This medieval work is significant for its contributions to the theoretical

his significant contribution to the documentation of medieval Indian musical theory.

**151.** (D) Somnatha - Sangita Parijata
Ramamatya, Rana Kumbha, and Ahobala are correctly associated with Swaramelakalanidhi, Sangita Raja, and Sangita Parijata respectively. However, the pairing of Somnatha with Sangita Parijata is incorrect because he authored the Raga Vibodha, while the Sangita Parijata was written by Ahobala. This distinction is vital for accurately attributing these foundational musical treatises to their correct historical authors.

**152.** (A) Both Statement I and Statement II are true
Govinda Acharya is the historically recognized author of the Sangraha Chudamani, while Subbarama Dikshitar wrote the monumental Sangita Sampradaya Pradarsini. Both statements correctly identify these scholars with their respective works, representing important historical contributions to the development and documentation of Indian classical music theory during the early modern and modern periods within the South Indian tradition.

**153.** (C) Alain Danielou
P. Sambamurthy, S. Seetha, and V. Raghavan are all distinguished Indian musicologists who have made profound contributions to the study of Indian classical music. Alain Danielou, however, was a prominent Western scholar known for his analytical research and documentation of Indian music. Therefore, he is not categorized as an Indian musicologist, but rather as a significant Western researcher in the field.

**154.** (A) It is a text authored by Abraham Panditar.
Karunamrita Sagaram is a comprehensive and highly significant musical treatise authored by the scholar Abraham Panditar. It focuses on the history, theory, and mathematical foundations of South Indian music, particularly the ancient Tamil tradition. This work is a landmark in modern Indian musicology, representing a massive effort to document and analyze the classical musical heritage from an Indian perspective.

**155.** (D) V.D. Paluskar is a Western scholar.
B.C. Deva, Swami Prajnanananda, and V.N. Bhatkhande are all correctly identified as prominent Indian musicologists. However, the claim that V.D. Paluskar is a Western scholar is incorrect because he was a major figure in Indian musicology, known for his revitalization of classical music. This distinction is necessary for accurately identifying his nationality and academic identity within the musical tradition.

**156.** (B) Venkatamakhi
The concept of 'Chaturdandi' is historically associated with the author Venkatamakhi, who detailed it in his foundational treatise Chaturdandi Prakasika. This work is famous for its systematic approach to raga classification and its significant influence on the development of Carnatic music theory. While Govinda Dikshita, Tulaja, and Govinda Acharya authored other important texts, the specific concept of Chaturdandi is Venkatamakhi's.

**157.** (C) Raga Vibodha
Silappadikaram, Panchamarabu, and Tala Samudram are all recognized as significant texts related to the regional musical traditions of South India. Raga Vibodha, however, is a classical Sanskrit treatise authored by Somnatha. While it is foundational to general music theory, it belongs to the major Sanskrit tradition rather than being a primary source specifically focused on early regional South Indian traditions.

**158.** (D) Ramamatya
Ramamatya is the historically recognized author of the foundational musical treatise titled Swaramelakalanidhi. This work is significant for its systematic approach to raga classification and its influence on the development of Indian music theory. While other scholars like Vidyaranya, Rana Kumbha, and Somnatha authored other important musical texts, Ramamatya is specifically credited with the authorship of the Swaramelakalanidhi.

**159.** (A) Modern Indian Musicologists
T.S. Parthasarthy and N. Ramanathan are both correctly categorized as prominent modern Indian musicologists. They have dedicated their academic careers to the systematic research, critical analysis, and preservation of Indian classical music traditions through their scholarly works. Their contributions are central to the modern academic study of musicology, providing

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Dattilam. This ancient work is a cornerstone of Gandharva music theory, focusing on technical aspects like notes, scales, and rhythmic structures. While other ancient sages like Narada, Bharata, and Matanga authored other monumental musical texts, Dattila is specifically credited with the authorship of the Dattilam.

**231.** (D) Sangita Samayasara
Parsvadeva is the historically recognized author of the musical treatise titled Sangita Samayasara. This medieval work is significant for its contributions to the theoretical understanding of music and performance practices. While other texts like Manasollasa, Sangita Ratnakara, and Bharata Bhashyam were authored by Someshwara, Sarangadeva, and Nanyadeva respectively, Parsvadeva is specifically credited with the authorship of the Sangita Samayasara.

**232.** (A) Sangita Sara
Vidyaranya is the historically recognized author of the musical treatise titled Sangita Sara. This work is significant for its contribution to the theoretical understanding of music during the medieval period. While other texts like Sangita Chudamani, Swaramelakalanidhi, and Sangita Raja were authored by Jagadekamalla, Ramamatya, and Rana Kumbha respectively, Vidyaranya is specifically credited with the authorship of the Sangita Sara.

**233.** (C) Somnatha
Somnatha is the historically recognized author of the musical treatise titled Raga Vibodha. This work is significant for its systematic approach to raga classification and its detailed descriptions of musical instruments. While other scholars like Ramamatya, Rana Kumbha, and Ahobala authored other foundational musical texts such as Swaramelakalanidhi, Sangita Raja, and Sangita Parijata, Somnatha is specifically credited with Raga Vibodha.

**234.** (A) Govinda Dikshita - Sangita Sudha
Govinda Dikshita is correctly identified as the author of the musical treatise Sangita Sudha. In contrast, Venkatamakhi wrote Chaturdandi Prakasika, Tulaja authored Sangita Saramrita, and Govinda Acharya wrote Sangraha Chudamani. Therefore, the pairing of Govinda Dikshita with his correct work is the only accurate match in this list, representing his significant contribution to the documentation of musical theory.

**235.** (D) Abraham Panditar - Sangita Sampradaya Pradarsini
Nadamuni Panditar, Atoor Krishna Pisharoti, and Subbarama Dikshitar are correctly associated with Swara Prastara Sagaram, Sangita Chandrika, and Sangita Sampradaya Pradarsini respectively. However, the pairing of Abraham Panditar with Sangita Sampradaya Pradarsini is incorrect because he authored Karunamrita Sagaram. This distinction is vital for accurately attributing these modern and early modern musical treatises to their correct authors.

**236.** (A) Both Statement I and Statement II are true
Panchamarabu and Tala Samudram are both historically recognized and classified as significant regional musical texts from the South Indian tradition. They contain foundational musical concepts and theoretical frameworks within regional linguistic and cultural contexts. Both statements correctly identify the categorization of these works, representing the diverse and rich heritage of regional musicological documentation in India.

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**237.** (C) Raga Tarangini
Mahabharata Chudamani, Yazhnool, and Silappadikaram are all recognized as significant regional South Indian musical texts within the Tamil and other linguistic traditions. Raga Tarangini, however, is a Sanskrit treatise authored by the medieval scholar Lochana Kavi. While it is foundational to music theory, it belongs to the major Sanskrit tradition rather than being a regional South Indian language text.

**238.** (D) Both are Indian Musicologists.
V.N. Bhatkhande and V.D. Paluskar are both correctly categorized as prominent and highly influential Indian musicologists. They dedicated their careers to the systematic study, research, and revitalization of Indian classical music. Their work provided the foundational theoretical and educational frameworks for modern music, making them central figures in the musicological academic community rather than ancient or Western scholars.

**257.** (D) Parsvadeva
Parsvadeva is the author of the Sangita Samayasara, a treatise noted for offering unique insights into the performative practices of the medieval era. By documenting these practices, the work provides a valuable record of how music was executed and understood, contributing to the broader academic repository of musical knowledge and the complex historical trajectory of traditions.

**258.** (A) Simhabhupala
Simhabhupala is recognized for providing an extensive scholarly commentary on Sarangadeva's Sangita Ratnakara, which is considered the zenith of medieval musicology. This commentary helped preserve and explain the complex theoretical frameworks of the original text, ensuring that its detailed musical concepts were accessible and systematically categorized for future academic exploration and thorough study by later scholars.

**259.** (C) Raga Tarangini
The compilation of the Raga Tarangini by Lochana Kavi represents a pivotal moment in the classification and understanding of melodic structures. This text is essential for tracing the evolution of ragas and melodic organization, providing a structural basis that influenced the subsequent historical trajectory of both classical and regional music traditions while enriching the academic repository.

**260.** (A) Preserved and systematically categorized
The collective contributions of medieval scholars from Someshwara to Jagadekamalla ensured that the complex historical trajectory of music traditions was preserved and systematically categorized. Their documentation of evolving concepts provided a structured framework that allowed for future academic exploration and the continued study of the intricate web of theoretical advancement between regional and classical music traditions.

**261.** (D) Vidyaranya
Vidyaranya authored the Sangita Sara, which is described as a foundational text in the organization of musical knowledge. This work served as a conceptual stepping stone for subsequent theorists, establishing a systematic approach to musicological documentation that helped define the historical trajectory of musical literature during the transition into the medieval and early modern periods.

**262.** (B) The arrangement of notes and scales
The Swaramelakalanidhi, written by Ramamatya, focuses extensively on the arrangement of notes and scales. This scholarly advancement provided a clear theoretical model for the structural analysis of music, reflecting a deep engagement with musical concepts that helped shape the modern understanding of how melodic systems were historically organized and documented in early musicological literature.

**263.** (C) Sangita Raja
Rana Kumbha authored the Sangita Raja, a treatise that reflects a deep engagement with both theoretical and practical musical concepts. This work contributes to the academic lineage of musicology by documenting the prevailing musical practices of its time, providing vital source material for researchers analyzing the evolution of musical literature and the dynamic era of systematic musicological documentation.

**264.** (D) Mathematical and physical descriptions of intervals
Ahobala's Sangita Parijata is noted for introducing crucial mathematical and physical descriptions of musical intervals and string placements. This contribution represented a scientific refinement in musicological documentation, establishing robust theoretical models that allowed for a more precise understanding of acoustics and the physical basis of musical notes during that specific era of musicological and academic history.

**265.** (A) Creating theoretical models of practices
The treatises mentioned in the text shape the historical perspective of music by creating robust theoretical models based on prevailing practices. These works capture the evolution of musical knowledge and provide the necessary academic framework for contemporary research, ensuring that both theoretical and practical aspects of the musical tradition are preserved for detailed study and analysis.

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**248.** (A) Both Statement I and Statement II are true
R. Satyanarayana and T.S. Parthasarthy are both historically recognized as prominent modern musicologists who have made significant contributions to the study of Indian music. Their scholarly works have provided essential frameworks for understanding the development of musical theory through critical analysis of ancient and medieval texts. Both individuals are correctly identified as key figures in contemporary musicological academia.

**249.** (C) N. Ramanathan
Curt Sachs, N.A. Willard, and C.R. Day are all historically recognized as Western scholars who made substantial contributions to the academic study of Indian music. N. Ramanathan, however, is a distinguished Indian musicologist known for his extensive research and scholarly work in the field. Thus, while he has contributed significantly to musicology, he is not classified as a Western scholar.

**250.** (A) Western scholar contributing to Indian music
Alain Danielou is best categorized as a prominent Western scholar who made significant contributions to the study and documentation of Indian music. His research and translations of classical theoretical texts provided an analytical perspective that helped introduce Indian musical traditions to a global academic audience. His work remains a major contribution to the field of comparative musicology from a Western perspective.

**251.** (B) Narada
Narada is credited with the authorship of the Naradiya Siksha, a text that provides foundational insights into the early codification of sound. This work represents a significant milestone in Indian musicology, as scholars utilize it to trace the historical evolution of musical concepts from the earliest periods of documented scholarly inquiry in the musical tradition.

**252.** (A) Natya Sastra
The Natya Sastra, authored by Bharata, is a comprehensive treatise that systematically documents the dramaturgical and musical structures of antiquity. This seminal work established the theoretical bedrock for subsequent musicological studies, offering researchers a detailed framework for understanding the historical evolution of foundational musical elements and various regional traditions within the broader musical landscape.

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**253.** (C) Regional variations
Matanga's Brihaddesi is recognized for its systematic exploration of regional variations in music, marking a monumental shift in historical study. By bridging classical and regional traditions, this text introduced crucial concepts that reflect the diverse musical practices of its era, serving as an authoritative reference for later scholars and musicologists to analyze the historical evolution.

**254.** (D) A framework for later musicologists
The scholarly contributions of early authorities such as Narada, Bharata, Dattila, and Matanga provided a robust framework for later musicologists to follow. Their meticulously detailed treatises laid down the theoretical foundations necessary for future generations to analyze the evolution of musical concepts and comprehend the continuous tradition of scholarly inquiry throughout the history of music.

**255.** (C) Studying historical musical evolution
Each of the mentioned treatises functions primarily as an authoritative reference for later generations to study historical musical evolution. These texts reflect the specific musical practices of their time while providing a scholarly lineage that allows researchers to trace the development and refinement of various foundational musical elements and traditions throughout the documented history of music.

**256.** (B) Someshwara
Someshwara authored the Manasollasa, an encyclopedic text that encapsulated various aspects of musical knowledge during the medieval period. This work contributes significantly to the historical perspective of music by documenting a wide array of musical concepts, helping modern researchers understand the intellectual and cultural landscape prevalent during its composition and the systematic preservation of musical ideas.

**275.** (C) A comprehensive and textually grounded view
The collective works of the scholars mentioned in the passage provided contemporary researchers with a comprehensive and textually grounded view of the musical landscape. By formally documenting oral knowledge and intricate concepts, these treatises established a reliable academic base for understanding the historical trajectory and preservation of various musical traditions throughout the evolution of musicological study.

**276.** (A) Silappadikaram
The Silappadikaram is an ancient Tamil epic that serves as a foundational source for musical history, containing elaborate descriptions of instruments and theoretical scales. This literary text broadens the historical perspective of music by providing detailed references to performative practices that existed alongside the traditions documented in more formal Sanskrit treatises, reflecting the rich diversity of early regional music.

**277.** (D) Music's socio-cultural regional integration
The Sangam Texts offer valuable glimpses into the socio-cultural integration of music within early regional societies. These historical sources corroborate the musical information found in other epics and treatises, allowing scholars to reconstruct how music functioned within the broader societal and cultural contexts of various historical periods and regional landscapes, demonstrating the integration of musical arts.

**278.** (B) Panchamarabu
Panchamarabu is identified as a specialized treatise that functions as a crucial repository of specific musical and rhythmic traditions. This text is essential for understanding the sophisticated development of musical concepts beyond general theory, providing detailed insights into the specialized practices and frameworks that characterized the regional evolution of music within the diverse historical and cultural landscapes of antiquity.

**279.** (C) Tala Samudram
The sophisticated development of time cycles and rhythmic frameworks is specifically addressed in the text titled Tala Samudram. This work highlights the complexity of rhythmic systems in music history, offering researchers a detailed focus on how temporal organization was theorized and practiced across different regional landscapes, significantly contributing to the theoretical and organological understanding of early music.

**280.** (D) Rich and multi-lingual
The aforementioned literary works, spanning multiple languages like Tamil, Telugu, and Kannada, establish a rich and multi-lingual historical perspective of music. By analyzing these diverse sources, scholars can move beyond a monolingual focus to gain a more comprehensive and inclusive understanding of the musical practices flourishing across different regions, thereby meticulously reconstructing historical musical landscapes in their entirety.

**281.** (A) V.N. Bhatkhande
V.N. Bhatkhande revolutionized the academic study of music by conducting extensive field research and classifying melodies into comprehensive theoretical frameworks. His systematic approach allowed for the reorganization of historical perspectives, providing a foundational methodology for the modern era of musicology and the formal documentation of diverse musical traditions through rigorous research and the publication of structured frameworks.

**282.** (B) The institutionalization of musical education
V.D. Paluskar primarily focused on the institutionalization of musical education to elevate the social and academic status of the discipline. Through structured pedagogy, he aimed to provide a formal academic framework for music, ensuring that the study of musical history and practice was integrated into organized educational systems, thereby professionalizing the field for future generations of musicologists.

**283.** (B) Swami Prajnanananda
Swami Prajnanananda contributed profound insights into the evolution of musical concepts through his extensive philosophical and historical writings. His scholarship explored the development of musical ideas over several centuries, helping to define the intellectual dimensions of musicology and providing a deeper understanding of the theoretical foundations that shaped historical musical traditions and their continuous scholarly lineage through history.

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**266.** (B) Sangita Sudha
Govinda Dikshita composed the Sangita Sudha, a text that meticulously synthesized earlier musical theories while addressing the contemporary practices of his era. This work played a seminal role in the codification of South Indian musicology, providing a detailed bridge between historical perspectives and the evolving musical landscape through a highly structured and analytical approach to musical concepts.

**267.** (B) Venkatamakhi
Venkatamakhi is the author of the Chaturdandi Prakasika, a groundbreaking treatise renowned for systematically outlining a comprehensive theoretical framework for organizing melodic scales. His work profoundly transformed the scholarly tradition of musicology, offering a highly analytical approach that remains indispensable for the rigorous study of the historical development and structural categorization of the South Indian musical framework.

**268.** (A) Vital principles and performance nuances
Tulaja's Sangita Saramrita primarily documented vital musical principles and performative nuances prevalent during his reign. By providing detailed records of these elements, the treatise enriched the historical perspective of musicology and served as a crucial resource for researchers seeking to understand the practical applications and theoretical constructs that governed the historical development of South Indian musical traditions.

**269.** (C) Govinda Acharya
Govinda Acharya is credited with authoring the Sangraha Chudamani, a text that significantly refined the structural understanding and categorization of musical concepts. This scholarly contribution added to the analytical academic landscape of South Indian musicology, building upon the work of his predecessors to establish detailed theoretical constructs for studying musical evolution and the categorization of melodies.

**270.** (D) A highly analytical approach
The treatises discussed in the text collectively illustrate a highly analytical approach to musicology. Through the works of various scholars, this tradition emphasized systematic documentation and rigorous theoretical frameworks, ensuring that the historical development of the South Indian musical framework was based on logical categorization and continuous scholarly inquiry into the evolution of musical concepts and practices.

**271.** (C) Subbarama Dikshitar
Subbarama Dikshitar authored the Sangita Sampradaya Pradarsini, which is an exhaustive compendium of traditional compositions and musical concepts. This work serves as an essential bridge between ancient theory and modern practice, providing researchers with a textually grounded understanding of musical evolution through its detailed documentation of biographical data and structural elements of the South Indian musical landscape.

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**272.** (B) Abraham Panditar
Abraham Panditar compiled the Karunamrita Sagaram, a critical text that explored the theoretical aspects and historical perspectives of music with profound analytical detail. His scholarly efforts were central to the formal documentation of oral knowledge in the late historical period, preserving complex musical traditions and providing a vital resource for modern musicological study and academic research.

**273.** (D) Melodic permutations and structural elements
The Swara Prastara Sagaram, authored by Nadamuni Panditar, offers specialized theoretical insights into melodic permutations and complex structural elements. By focusing on these intricate details, the text advanced the academic documentation of musical structures, providing contemporary researchers with a comprehensive framework for understanding the technical complexities and evolving landscapes of the regional and classical South Indian musical traditions.

**274.** (A) Sangita Chandrika
Atoor Krishna Pisharoti authored the Sangita Chandrika, a work that expanded regional scholarly literature. This treatise contributed to a vital era of musicological codification, helping to provide an organized and comprehensive view of musical traditions, which is essential for modern scholars seeking to analyze the historical perspective and the linguistic diversity of the discipline within different regional contexts.

**239.** (A) Premalata Sharma is a Western scholar.
Fox Strangways, H.A. Popley, and Alain Danielou are all correctly identified as Western scholars who made significant contributions to the study of Indian music. However, the claim that Premalata Sharma is a Western scholar is incorrect because she was a highly respected Indian musicologist. This distinction is important for accurately identifying her nationality and professional identity within musicology.

**240.** (B) Ramamatya
Ramamatya is the historically recognized author of the foundational musical treatise titled Swaramelakalanidhi. This work is significant for its systematic approach to raga classification and its influence on later developments in Indian music theory. While other scholars like Vidyaranya, Rana Kumbha, and Somnatha authored other important musical texts, Ramamatya is specifically credited with the authorship of the Swaramelakalanidhi.

**241.** (B) Bharata and Matanga
Bharata and Matanga are both historically recognized as authors of foundational ancient musical treatises, namely the Natya Sastra and the Brihaddesi respectively. These works provided the essential theoretical frameworks for the development of Indian classical music. Other pairs mentioned consist of modern musicologists or Western scholars, whereas this specific group represents the primary authors of ancient and early medieval treatises.

**242.** (A) Tulaja
Tulaja is the historically recognized author of the musical treatise titled Sangita Saramrita. This work is significant for its documentation of musical theory and practice within the Carnatic tradition. While other scholars like Govinda Dikshita, Venkatamakhi, and Govinda Acharya authored other foundational musical texts such as Sangita Sudha, Chaturdandi Prakasika, and Sangraha Chudamani respectively, Tulaja is specifically credited with the Sangita Saramrita.

**243.** (C) Abraham Panditar
Abraham Panditar is the scholar historically recognized for his massive and comprehensive work in modern musicology. He authored the monumental treatise titled Karunamrita Sagaram, which explores the history and theory of South Indian music. While other scholars mentioned wrote other influential texts, Abraham Panditar is specifically associated with the scholarly research and documentation presented in the Karunamrita Sagaram.

**244.** (D) Sangam Texts
Sangam Texts are a primary source for the study of ancient South Indian musical traditions, providing some of the earliest references to musical practices, instruments, and scales in the region. These literary works offer foundational historical data that predates and complements the standardized Sanskrit treatises like Sangita Parijata, Chaturdandi Prakasika, or Sangita Sudha, making them vital for research.

**245.** (C) Narada
The sage Narada is the historically recognized author of the musical treatise titled Sangita Makaranda. This work is significant for its early system of raga classification and musical theory. While other ancient scholars like Bharata, Dattila, and Matanga authored other foundational texts such as the Natya Sastra, Dattilam, and Brihaddesi respectively, Narada is specifically credited with the authorship of the Sangita Makaranda.

**246.** (B) Swami Prajnanananda - Indian Musicologist
Swami Prajnanananda is correctly identified as a prominent Indian musicologist who made significant contributions to the historical and philosophical research of Indian music. In contrast, William Jones, B.C. Deva, and E. Clements were Western scholars or different musicologists. Therefore, the pairing of Swami Prajnanananda with his correct category is the only accurate match in this list, identifying his role.

**247.** (D) V. Raghavan - Western Scholar
P. Sambamurthy, S. Seetha, and Premalata Sharma are all correctly identified as distinguished Indian musicologists. However, the pairing of V. Raghavan as a Western scholar is incorrect because he was a prominent Indian musicologist and scholar of Sanskrit treatises. This distinction is vital for accurately recognizing his national and academic identity within the field of Indian musicological research.

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**284.** (A) Applying science to instrument study
B.C. Deva is recognized for applying scientific methodologies to the study of musical instruments and sound production. His work in organology and acoustics introduced a rigorous empirical approach to musicology, allowing for a technical and mathematical understanding of how musical sound is produced and how various instruments have historically evolved within the context of scientific inquiry and documentation.

**285.** (C) P. Sambamurthy
P. Sambamurthy is noted for establishing a pedagogical standard through his comprehensive textbooks and scholarly works. His writings provided a structured approach to understanding historical theories and practical applications, making him a central figure in shaping the modern academic framework for studying musicology and providing researchers with reliable sources for the historical perspective of musical evolution and practice.

**286.** (D) The regional developments of music
S. Seetha contributed vital research to the field of musicology by examining regional developments and their impact on musical traditions. Her work provided detailed historical perspectives within specific geographical contexts, helping scholars understand how regional variations and cultural influences have shaped the broader evolution of musical concepts throughout history within the dynamically expanding field of academic music inquiry.

**287.** (C) V. Raghavan
V. Raghavan utilized his multifaceted scholarship in Sanskrit literature to rediscover and highlight numerous forgotten musical treatises. By bridging the gap between classical literary texts and musicological studies, he expanded the academic repository of knowledge, ensuring that these historical documents were available for critical analysis and broader research, thereby deciphering intricate musical concepts for the contemporary scholarly community.

**288.** (B) Systematic translation and critical editing of ancient treatises
Premalata Sharma played a pivotal role in Indian musicology through the systematic translation and critical editing of ancient treatises. Her efforts enabled a deeper conceptual understanding of historical texts, providing contemporary researchers with accessible and accurate versions of foundational works necessary for studying the theoretical and historical evolution of musical practices through a rigorously researched academic and scholarly lens.

**289.** (D) R. Satyanarayana
R. Satyanarayana is noted for providing extensive commentaries and analytical studies on key musical texts. He applied academic rigor to interpret complex theoretical frameworks, ensuring that historical musical concepts were thoroughly analyzed and explained for modern scholars, thereby contributing to the preservation and systematic deciphering of intricate musical ideas within the expanding field of historical musicological research.

**290.** (A) A rigorously researched and dynamically expanding field
The collective works of the scholars mentioned ensured that the historical perspective of music remains a rigorously researched and dynamically expanding field of academic inquiry. By preserving, translating, and deciphering intricate musical concepts, they provided the necessary framework for future scholars to continue exploring the complex history of music and its regional developments within detailed geographical and cultural contexts.

**291.** (C) Translating and analyzing vital musical compositions
T.S. Parthasarthy provided a clearer historical perspective by translating and analyzing vital musical compositions. His focus on the lyrical and melodic evolution of classical traditions helped researchers understand the development of musical structures over time, offering a bridge between the textual history of music and its performative manifestations while contributing to the fortification of the academic musicological infrastructure.

**292.** (A) N. Ramanathan
N. Ramanathan focused extensively on the structural and theoretical concepts found in ancient treatises by applying rigorous analytical methodologies. His research in historical musicology provided a deep understanding of

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Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) II, III, I, IV

**9.** Consider the following statements about Ragam-Tanam-Pallavi (RTP):
I. It is the core of Manodharma Sangeetam.
II. Tanam is sung with strict tala accompaniment.
III. Pallavi is usually set to a complex tala.
IV. Anuloma and Pratiloma are rhythmic variations applied to the Pallavi.
V. Niraval is strictly prohibited in RTP.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) I, II, III and V
(C) II, IV and V
(D) I, IV and V

**10.** Given below are two statements:
**Statement I:** Niraval involves improvising the melody while keeping the sahitya and tala constant.
**Statement II:** Kalpanasvara involves improvising rhythmically woven svara passages that conclude at a specific eduppu.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**11.** Which term denotes the ancient Tamil Saivite devotional hymns sung by Appar, Sambandar, and Sundarar?
(A) Divyaprabandham
(B) Tiruppugazh
(C) Thiruvasagam
(D) Tevaram

**12.** Consider the following statements about Divyaprabandham:
I. It is a compilation of 4,000 Tamil verses.
II. It was composed by the Alwars.
III. It is primarily dedicated to Lord Shiva.
IV. Nathamuni is credited with compiling these hymns.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**13.** Identify the incorrect statement regarding Tiruppugazh.
(A) It was authored by Arunagirinathar.
(B) It is famous for its intricate and complex talas (Chandam).
(C) It primarily extols the virtues of Lord Vishnu.
(D) It employs a mixture of Tamil and Sanskrit vocabulary.

**14.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Ragamalika compositions switch from one raga to another systematically.
**Reason (R):** Ragamalikas are strictly performed without tala to allow free flow of multiple ragas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**15.** Identify the correct pair.
(A) Sloka - Devotional verse sung without tala
(B) Viruttam - Rhythmic folk song of the South
(C) Dandakam - Prose-like praise with no rhythm
(D) Churnika - Rhythmic dance used in operas

**16.** Match List I with List II:
List I: (Composer)
P. Jayadeva
Q. Narayana Teertha
R. Andal
S. Manikkavasagar
List II: (Associated Form)
1. Tarangam
2. Thiruvasagam
3. Thiruppavai
4. Ashtapadi
(A) P-4, Q-1, R-3, S-2

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# CHAPTER 07
# Compositional forms and Evolution

**1.** Which of the following ancient musical forms comprises six angas including svara, birudu, and pada?
(A) Dhrupad
(B) Prabandha
(C) Khayal
(D) Thumri

**2.** Consider the following statements regarding the Gitam form:
I. It is the simplest of Carnatic musical forms.
II. It is entirely devoid of sahitya.
III. Purandara Dasa created the Pillari Gitams.
IV. It typically lacks complex sangatis.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**3.** Identify the incorrect statement regarding Swarajati.
(A) It originated as a dance form but evolved into a concert form.
(B) Syama Sastri's Swarajatis in Bhairavi, Yadukulakambhoji, and Todi are highly acclaimed.
(C) It is performed strictly without any sahitya.
(D) It consists of Pallavi, Anupallavi, and Charanam.

**4.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Jatisvaram is extensively utilized in Bharatanatyam recitals.
**Reason (R):** Jatisvaram contains elaborate lyrical sahitya that enables vivid abhinaya (expression).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**5.** Which of the following is the correct pair regarding Varnam types?
(A) Tanavarnam - Focuses on intricate abhinaya in dance
(B) Tanavarnam - Devoid of any sahitya or lyrical content
(C) Padavarnam - Has sahitya for all svara sections
(D) Padavarnam - Exclusively used in Hindustani khayal music

**6.** Match List I with List II:
List I: (Form)
P. Kirtana
Q. Kriti
R. Padam
S. Tillana
List II: (Dominant Characteristic)
1. Intricate musical architecture
2. Rhythmic syllables
3. Devotional sahitya dominance
4. Sringara rasa and slow tempo
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-4, R-3, S-1

**7.** All of the following are components of Manodharma Sangeetam EXCEPT:
(A) Ragam (Alapana)
(B) Tanam
(C) Kalpanasvara
(D) Jatisvaram

**8.** Arrange the following musical concepts/forms in the general chronological order of their historical emergence in Indian music literature:
I. Sama Gana
II. Prabandha
III. Kriti
IV. Javali

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the fundamental principles governing ancient music, contributing significantly to the academic infrastructure needed to comprehend the historical development of musical systems and the evolution of theoretical concepts throughout history.

**293.** (D) Ethnomusicology
S.A.K. Durga is recognized for her pioneering work in ethnomusicology, which introduced new paradigms for studying music. Her research emphasized the socio-cultural contexts of musical practices, broadening the scope of musicology beyond textual analysis and helping scholars understand how music functions as a living tradition within different societal environments, thereby expanding the diverse dimensions of modern musicological research.

**294.** (B) Balantrapu Rajanikantarao
Balantrapu Rajanikantarao is noted for his extensive documentation of regional composers and historical musical texts. His work played a crucial role in preserving specific linguistic and cultural musical heritages, ensuring that regional contributions to the historical perspective of music were formally recorded and made available for future academic research and study within the comprehensive framework of musicological history.

**295.** (C) Institutional efforts and publications
R.C. Mehta fostered an environment for critical discourse on musical concepts through his significant institutional efforts and publications. By creating platforms for academic discussion, he helped strengthen the academic infrastructure for musicology, encouraging scholars to engage in the analytical study of historical musical theories and their modern applications while supporting the preservation of traditional and evolving musical ideas.

**296.** (D) Curt Sachs
Curt Sachs provided an invaluable framework through his pioneering work in comparative organology, which helped contextualize Indian musical instruments on a global scale. His analytical approach allowed for a cross-cultural understanding of how instruments evolved, bridging the gap between local musical traditions and international scholarly perspectives, thereby remaining fundamental to the comparative study of musical instruments and sounds.

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**297.** (A) Introducing music concepts internationally
The analytical writings of N.A. Willard and William Jones are noted for introducing the complexities of Indian musical concepts to a broader international audience. Their systematic documentations represented some of the earliest Western efforts to analyze and present Indian musicology to the world, facilitating cross-cultural academic exchange and providing a foundation for subsequent Western scholars to explore Indian classical structures.

**298.** (B) C.R. Day
C.R. Day provided essential ethnographic and historical data through his detailed studies on the music and instruments of Southern regions. His work contributed vital information to the study of regional musical practices, helping later scholars understand the specific historical development and organological evolution of traditions in Southern India, thus bridging the gap between Western observations and Indian structures.

**299.** (B) E. Clements and Fox Strangways
E. Clements and Fox Strangways meticulously documented the intricacies of melodic scales, intonation, and rhythm in Indian music. Their work bridged the gap between Western musical theory and classical structures, providing detailed textual records that remain fundamental for researchers studying the historical evolution of musical tuning, scales, and rhythmic frameworks through the lens of early Western analytical documentation.

**300.** (A) Profound philosophical interpretations
Alain Danielou primarily contributed profound philosophical interpretations to enrich the cross-cultural understanding of musicology. His scholarly work explored the deeper conceptual and metaphysical dimensions of musical structures, providing an analytical layer that helped contextualize historical musical evolution within a broader framework of human thought and cultural philosophy, thus offering invaluable insights into the diverse dimensions of musical research.

(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**17.** Which of the following musical forms is NOT typically associated with group kritis?
(A) Pancharatna Kritis
(B) Tillana
(C) Navagraha Kritis
(D) Navavarana Kritis

**18.** Arrange the following Hindustani musical forms from the most ancient origin to the relatively recent development:
I. Dhrupad
II. Khayal
III. Thumri
IV. Prabandha
Which of the above represents the correct sequence?
(A) IV, I, II, III
(B) I, IV, II, III
(C) IV, II, I, III
(D) I, II, III, IV

**19.** Consider the following regarding Hindustani musical forms:
I. Dhrupad is known for its rigorous and austere structure.
II. Khayal allows greater freedom for ornamentation than Dhrupad.
III. Tappa originated from the songs of camel drivers in Punjab.
IV. Tarana uses meaningless syllables.
V. Trivat contains five distinct musical components.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**20.** Given below are two statements:
**Statement I:** Dhamar is typically sung during the festival of Holi and describes the pranks of Lord Krishna.
**Statement II:** Dhamar is set to a 14-beat cycle called Dhamar tala.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**21.** Which musical form primarily showcases a 'Nayaka-Nayika' bhava with a predominantly slow tempo?
(A) Tillana
(B) Jatisvaram
(C) Padam
(D) Gitam

**22.** Consider the following statements about Javali:
I. It is an intricate, highly classical devotional form.
II. It uses colloquial language and brisk tempo.
III. It typically deals with mundane love.
IV. Dharmapuri Subbarayar was a famous composer of Javalis.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

**23.** Identify the incorrect statement regarding Geya Natakas and Nritya Natakas.
(A) Geya natakas are traditional musical dramas meant primarily for listening purposes only
(B) Nritya natakas are classical dance dramas incorporating stylized movement and hand gestures
(C) Darus are integral narrative songs found within these complex ancient musical dramas
(D) Tyagaraja's 'Nauka Charitram' is a Nritya Nataka requiring complex acrobatics

**24.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Chaturang in Hindustani music consists of four distinct sections.
**Reason (R):** The four sections are sahitya, tarana syllables, sargam, and tirvat (or mridang bols).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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(B) Thiruvasagam
(C) Tarana
(D) Javali

**58.** Arrange the following parts of a Chaturang composition in the sequence they traditionally appear:
I. Khayal Sahitya (Words)
II. Tarana Syllables
III. Sargam (Solfa notes)
IV. Tirvat/Mridang Bols
Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

**59.** Consider the following statements about Group Kritis:
I. The Pancharatna Kritis of Tyagaraja are the most famous example.
II. They are usually unified by a central thematic or philosophical concept.
III. Navagraha Kritis praise the nine planetary deities.
IV. Swati Tirunal composed the Navavarana Kritis.
V. Syama Sastri's Navaratnamalika is a group of nine kritis.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**60.** Given below are two statements:
**Statement I:** The Ashtapadi originates from the Gita Govinda composed by Jayadeva.
**Statement II:** Ashtapadis describe the divine love between Shiva and Parvati.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**61.** Which form is primarily utilized as a vocal exercise for beginners in Carnatic music to learn the relationship between swaras and sahitya?
(A) Kriti
(B) Niraval
(C) Gitam
(D) Varnam

**62.** Consider the following regarding the Prabandha:
I. It is an extinct classical form that heavily influenced modern compositions.
II. It consists of Dhatus and Angas.
III. 'Svara', 'Tala', and 'Pada' are among its Angas.
IV. It is currently the most performed form in modern Hindustani concerts.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**63.** Identify the correct statement regarding Tarangam.
(A) It is a fundamental part of the Krishna Leela Tarangini by Narayana Teertha.
(B) It was composed by Purandara Dasa.
(C) It consists strictly of instrumental music.
(D) It is an ancient Hindustani musical drama.

**64.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Niraval requires a high level of expertise in rhythm and lyrical understanding.
**Reason (R):** The artist must improvise new melodic patterns while retaining the original text and its exact placement within the tala cycle.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**65.** Which of the following is an incorrect pair?
(A) Tanam - Rhythmic alapana performed with specific syllables
(B) Kalpanasvara - Pre-composed lyrical verses
(C) Pallavi - The central focal point of a Ragam-

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heavily on gamakas.
IV. Swami Haridas was a legendary exponent of this form.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**33.** Identify the correct statement regarding Khayal.
(A) It relies entirely on rhythmic syllables with no poetic meaning.
(B) It is divided into Bada Khayal (vilambit) and Chhota Khayal (drut).
(C) It forbids the use of sargam and taans.
(D) It is an ancient Tamil form incorporated into North Indian music.

**34.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Tappa is considered a very difficult form of Hindustani music to master.
**Reason (R):** Tappa requires the execution of complex, rapid, and continuous taans without pausing.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**35.** Which of the following is the correct pair for Hindustani forms?
(A) Vrindgan - Solo instrumental recital
(B) Trivat - Composition comprising three components
(C) Chaturang - Folk dance of Punjab
(D) Tarana - Emotional poetry dedicated to romantic love

**36.** Match List I with List II:
List I: (Core Feature)
P. Padavarnam
Q. Jatisvaram
R. Gitam
S. Kirtana
List II: (Defining Characteristic)
1. Emphasizes devotion over musical complexity
2. Has sahitya for all svara passages
3. Simple melody without sangatis
4. Purely svara and laya without sahitya
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

**37.** All of the following are components of the ancient Prabandha EXCEPT:
(A) Udgraha
(B) Melapaka
(C) Drut
(D) Abhoga

**38.** Arrange the structural angas of a traditional Prabandha in the correct chronological order of progression:
I. Udgraha
II. Melapaka
III. Dhruva
IV. Abhoga
Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, IV, III
(D) III, IV, I, II

**39.** Consider the following regarding the Kriti form:
I. It evolved from the older Kirtana form.
II. It gives paramount importance to musical architecture over purely lyrical devotion.
III. Sangatis are a hallmark of this form.
IV. It always concludes with a rhythmic dance sequence.
V. The Musical Trinity perfected this form.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**40.** Given below are two statements:
**Statement I:** The Tillana usually concludes a Carnatic music or Bharatanatyam recital.
**Statement II:** The Tillana is characterized by slow, emotionally dense sahitya devoid of rhythmic variations.
(A) Both Statement I and Statement II are correct.

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(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**41.** Which Carnatic form uses highly emotional poetic lyrics to depict the love between a human soul and God through Nayaka-Nayika bhava?
(A) Tillana
(B) Jatisvaram
(C) Padam
(D) Varnam

**42.** Consider the following statements about Swarajati:
I. Early Swarajatis were meant for dance.
II. Concert Swarajatis later emerged as musical masterpieces.
III. Syama Sastri's Bhairavi Swarajati contains intricate lyrical depth.
IV. Swarajati generally lacks an Anupallavi.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**43.** Identify the incorrect statement regarding the Thumri.
(A) It is closely associated with the Bhakti movement emphasizing Krishna and Radha.
(B) It allows for the mingling of different ragas to express emotion (bol-banav).
(C) Lucknow and Banaras are prominent gharanas for this form.
(D) It strictly adheres to rhythmic rigidity without any melodic improvisations.

**44.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Alwars composed the Divyaprabandham in the Tamil language.
**Reason (R):** They wanted to make the esoteric Vedic philosophies accessible to the common masses through regional music and poetry.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**45.** Identify the correct pair.
(A) Viruttam - Rhythmic folk song
(B) Dandakam - Prose-like praise without continuous rhythm
(C) Thiruvasagam - Nammalvar
(D) Sloka - Devotional Sanskrit verse traditionally sung without tala

**46.** Match List I with List II:
List I: (Term)
P. Tanam
Q. Pallavi
R. Kalpanasvara
S. Niraval
List II: (Description)
1. Improvised svara passages
2. Improvised sahitya elaboration within tala
3. Rhythmic melodic improvisation without tala
4. The principal composed line in RTP
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**47.** All of the following are traditional characteristics of Dhrupad EXCEPT:
(A) Extensive use of fast sargam taans
(B) Nom-Tom Alap
(C) Use of Pakhawaj for accompaniment
(D) Compositions set to Chautal or Dhamar

**48.** What is the correct sequence of the traditional development of a Khayal performance?
I. Vilambit Alap
II. Bol Taans
III. Drut Bandish
IV. Fast Taans and Jhala
Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) I, III, II, IV
(C) III, I, II, IV
(D) I, II, IV, III

**49.** Consider the following statements about Trivat:

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I. It is a Hindustani musical form.
II. It comprises three sections.
III. It typically includes sargam, kavita, and tarana/mridang bols.
IV. It is sung exclusively in Vilambit laya.
V. It is a dominant form in Carnatic music.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II, III and IV
(C) II, III and V
(D) I, III, IV and V

**50.** Given below are two statements:
**Statement I:** Tevaram hymns belong to the Pann system of ancient Tamil music.
**Statement II:** The Pann system is completely unrelated to the modern raga system of Carnatic music.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**51.** Which composition form relies heavily on the 'Chandam' meter, known for highly rhythmic and syncopated beats?
(A) Divyaprabandham
(B) Tevaram
(C) Tiruppugazh
(D) Ashtapadi

**52.** Consider the following statements regarding the Dandakam form:
I. It is a literary and musical stotra.
II. It runs in a continuous, unbroken rhythmic flow.
III. It is always sung in extremely slow Vilambit laya.
IV. It does not possess a Pallavi-Anupallavi structure.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**53.** Identify the incorrect statement regarding Ragamalika.
(A) It translates to a 'garland of ragas'.
(B) Chittasvaras are often used to transition between different ragas smoothly.
(C) The transition from one raga to another is completely random and unstructured.
(D) It can be composed in various talas.

**54.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Kavadi Chindu is a popular folk form from Tamil Nadu.
**Reason (R):** It is primarily sung by devotees carrying the 'Kavadi' while walking to Murugan temples.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**55.** Which of the following is the correct pair?
(A) Chaturang - Consists of five distinct parts
(B) Vrindgan - Instrumental solo improvisation
(C) Tappa - Romantic composition with slow, sustained notes
(D) Dhamar - Sung predominantly during the Holi festival

**56.** Match List I with List II:
List I: (Tala/Laya characteristic)
P. Strict adherence to Dhamar Tala
Q. Rhythmic syllables replacing lyrics
R. Sung strictly without Tala
S. Three different tempos (Anuloma)
List II: (Musical Form)
1. Sloka
2. RTP
3. Dhamar
4. Tillana
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

**57.** All of the following forms originated in South India EXCEPT:
(A) Thiruppavai

(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**91.** Which Carnatic form is known as the "garland of gems" and includes five masterpieces composed by Tyagaraja?
(A) Navagraha Kritis
(B) Navavarana Kritis
(C) Utsava Sampradaya Kritis
(D) Pancharatna Kritis

**92.** Consider the following statements regarding the Padavarnam:
I. It contains sahitya for the Pallavi, Anupallavi, and Charanam.
II. It lacks sahitya for the Muktayi and Ettugada svaras.
III. It is specifically designed to showcase Abhinaya in dance.
IV. It is usually sung in a slower tempo compared to Tanavarnam.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

**93.** Identify the incorrect statement regarding the Tappa form.
(A) It originated from the songs of camel riders in Punjab.
(B) Shori Miyan formalized Tappa into a classical form.
(C) It heavily uses straight, slow glides (meend) and avoids fast permutations.
(D) It is characterized by short, rapid, and complex taans.

**94.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Kriti is considered the most evolved form in Carnatic music.
**Reason (R):** It provides a perfect balance of composed musical structure and opportunities for manodharma (improvisation).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**95.** Which of the following is the correct pair?
(A) Viruttam - Devotional verses sung free-style without a fixed tala
(B) Chindu - A sophisticated Sanskrit hymn
(C) Sloka - Fast-paced rhythmic composition
(D) Churnika - Wordless melodic improvisation

**96.** Match List I with List II:
List I: (Hindustani Form)
P. Tarana
Q. Khayal
R. Dhrupad
S. Thumri
List II: (Corresponding Carnatic Form equivalent in spirit)
1. Javali / Padam
2. Tillana
3. Kriti
4. Prabandha / Varnam
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

**97.** All of the following are elements of the Navagraha Kritis EXCEPT:
(A) Composed by Muthuswami Dikshitar
(B) Composed predominantly in rapid folk rhythms
(C) Dedicated to the nine planetary deities
(D) Employs intricate talas like Suladi Sapta Talas

**98.** If a composer wants to create a musical play centered on devotion without emphasizing intricate dance steps, which form are they primarily writing?
(A) Geya Nataka
(B) Nritya Nataka
(C) Tarana
(D) Jatisvaram

**99.** Consider the following statements about Thiruvasagam:
I. It is a volume of Tamil hymns composed by Manikkavasagar.
II. It belongs to the Saivite Tirumurai.

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Tanam-Pallavi session
(D) Anuloma - Singing the Pallavi in different speeds during a recital

**66.** Match List I with List II:
List I: (Composer)
P. Andal
Q. Manikkavasagar
R. Annamalai Reddiar
S. Arunagirinathar
List II: (Signature Form/Work)
1. Tiruppugazh
2. Kavadi Chindu
3. Thiruppavai
4. Thiruvasagam
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

**67.** All of the following are traditional characteristics of a Kriti EXCEPT:
(A) Presence of Pallavi, Anupallavi, and Charanam
(B) Frequent use of Chittasvaras and Sangatis
(C) Absolute absence of any set tala (rhythm)
(D) Highly developed musical structure

**68.** Which case applies when an artist takes up a single line of a Kriti, expands its melodic potential while keeping the lyrics intact, and then seamlessly transitions into svara patterns?
(A) Alapana followed by Tanam
(B) Gitam followed by Varnam
(C) Tappa followed by Tarana
(D) Niraval followed by Kalpanasvara

**69.** Consider the following statements about Daru:
I. It is heavily utilized in Geya Natakas and Nritya Natakas.
II. It possesses a narrative character helping to move the plot forward.
III. It is mostly devoid of any rhythmic accompaniment.
IV. 'Praveshika Daru' is used to introduce a character on stage.
V. Tyagaraja's operas contain prominent Darus.
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

**70.** Given below are two statements:
**Statement I:** Vrindgan refers to choral or group singing in Hindustani music.
**Statement II:** Vrindgan traditionally prohibits the use of harmony and focuses solely on unison singing.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**71.** The musical term 'Chaturang' literally translates to:
(A) Four instruments
(B) Four speeds
(C) Four ragas
(D) Four colors or four parts

**72.** Consider the following statements regarding the Thaya:
I. It is an ancient Carnatic musical form.
II. It is considered a precursor to modern Tanam.
III. It features heavily improvised, non-rhythmic lyrical verses.
IV. It has largely become obsolete in modern concert repertoire.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**73.** Identify the incorrect statement regarding the Varnam.
(A) It encapsulates the essence, sancharas, and grammar of a raga.
(B) It demands strict adherence to laya.
(C) It is usually performed at the end of a concert as a concluding piece.
(D) Practicing Varnams in multiple speeds improves vocal and instrumental dexterity.

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**25.** Which of the following is an incorrect pair?
(A) Tappa - Composition featuring fast and complex taans
(B) Tarana - Meaningless syllables such as 'nom' or 'tom'
(C) Thumri - Abstract svara patterns with no emotion
(D) Vrindgan - Vocal practice for choral or group singing

**26.** Match List I with List II:
List I: (Term)
P. Ashtapadi
Q. Chindu
R. Daru
S. Thaya
List II: (Definition)
1. A narrative song form used in musical operas
2. Compositions with eight stanzas
3. A folk melody popular in Tamil Nadu
4. An ancient melodic framework related to early ragas
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

**27.** All of the following forms are generally rendered without a strict tala cycle EXCEPT:
(A) Sloka
(B) Viruttam
(C) Churnika
(D) Kriti

**28.** Arrange the progression of a traditional Tanavarnam rendition in the correct chronological sequence:
I. Pallavi
II. Anupallavi
III. Muktayi Svara
IV. Charanam
Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) I, II, IV, III

**29.** Consider the following statements about Group Kritis:
I. They are sets of compositions dedicated to specific deities or themes.
II. Tyagaraja's Pancharatna Kritis belong to this category.
III. Dikshitar's Navagraha Kritis are an example of this.
IV. Swati Tirunal composed the Navavarana Kritis.
V. Syama Sastri's Navaratnamalika is a group of nine kritis.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**30.** Given below are two statements:
**Statement I:** Thiruvaimozhi is an essential part of the Divyaprabandham compiled by the Alwars.
**Statement II:** Thiruppavai was composed by Nammalvar during the Bhakti movement.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**31.** Which musical form primarily features a continuous flow of prose-like recitation without segmented rhythmic cycles, often used in praising a deity or king?
(A) Churnika
(B) Tillana
(C) Tarana
(D) Javali

**32.** Consider the following statements regarding Dhrupad:
I. It is considered one of the oldest forms of Hindustani classical music.
II. It typically features elaborate use of fast taans and murkis.
III. It emphasizes purity of raga and relies

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accurately at the eduppu of the chosen line.
IV. It utilizes solfa syllables (Sa, Ri, Ga, Ma).
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) I, II and IV
(C) II, III and IV
(D) I, II and III

**83.** Identify the correct statement regarding Tevaram.
(A) Tevaram hymns were composed by the Alwars.
(B) They are exclusively instrumental compositions.
(C) They are structured in the ancient Pann system.
(D) They praise Lord Vishnu.

**84.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Padam requires highly mature musical sensibility to perform.
**Reason (R):** It is set in a slow tempo (chauka kala) and demands nuanced rendering of gamakas to evoke deep emotional rasas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**85.** Which of the following is an incorrect pair?
(A) Nauka Charitram - Tyagaraja
(B) Krishna Leela Tarangini - Narayana Teertha
(C) Divyaprabandham - Appar
(D) Gita Govinda - Jayadeva

**86.** Match List I with List II:
List I: (Compositional aspect)
P. Makutam
Q. Eduppu
R. Arudi
S. Chittasvara
List II: (Description)
1. The starting point of a composition in the tala cycle
2. The central pause or dividing point in a Pallavi
3. A pre-composed svara passage in a Kriti
4. The crowning concluding phrase in a Ragamalika or Svara passage
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

**87.** All of the following are characteristics of the Khayal style EXCEPT:
(A) Use of rapid Taans
(B) Alap rendered with the rhythm of the tabla
(C) Embellishments like Khatka and Murki
(D) Uncompromising rigidity of the poetic meter over melody

**88.** A vocalist starts a performance with a slow, expansive raga elaboration without rhythm, followed by rhythmic improvisation using the word "Ananta", and concludes by singing a pre-composed line in multiple speeds. This performance is a:
(A) Ragam-Tanam-Pallavi
(B) Prabandha
(C) Dhrupad
(D) Kriti

**89.** Consider the following statements about Tarana:
I. It is similar in spirit to the Carnatic Tillana.
II. It employs Persian and Arabic syllables alongside musical bols.
III. Amir Khusro is traditionally credited with its invention.
IV. It is inherently a slow, melancholic form.
V. It is often sung in Drut laya at the end of a Khayal performance.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**90.** Given below are two statements:
**Statement I:** Prabandha had four primary dhatus: Udgraha, Melapaka, Dhruva, and Abhoga.
**Statement II:** The Dhruva is the only dhatu that is systematically omitted in all Prabandhas.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.

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**74.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Javali is considered a 'lighter' musical form compared to the Padam.
**Reason (R):** Javalis are sung in a faster tempo and use accessible, colloquial language, unlike the profound and slow-paced Padams.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**75.** Which of the following is the correct pair?
(A) Geya Nataka - Drama meant purely for instrumental orchestra
(B) Kirtana - Form emphasizing intricate rhythm over lyrics
(C) Tappa - South Indian folk song
(D) Nritya Nataka - Drama enacted primarily through dance and abhinaya

**76.** Match List I with List II:
List I: (Form)
P. Thumri
Q. Tarana
R. Dhrupad
S. Dhamar
List II: (Key Association)
1. Pakhawaj accompaniment
2. 14-beat time cycle
3. Meaningless rhythmic syllables
4. Romantic 'bol-banav' improvisation
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**77.** All of the following forms are traditionally linked with the Bhakti movement EXCEPT:
(A) Tevaram
(B) Divyaprabandham
(C) Tarana
(D) Ashtapadi

**78.** Which concept applies when a musician takes the phrase "Kamakshi Kamakoti Pithavasini" and sings it in various melodic variations without altering the syllables' rhythmic placement?
(A) Tanam
(B) Kalpanasvara
(C) Alapana
(D) Niraval

**79.** Consider the following statements regarding the Pallavi in RTP:
I. It is composed of a single line of text.
II. The line is split into two parts: Prathamangam and Dvitiyangam.
III. The dividing point is called the Arudi or Padagarbham.
IV. It must be sung in multiple languages simultaneously.
V. It highlights the musician's creative mastery over laya.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**80.** Given below are two statements:
**Statement I:** The Kirtana form gives equal or greater importance to Sahitya (lyrics) than to Sangita (music).
**Statement II:** The Kriti form gives paramount importance to Sangita, treating Sahitya as a vehicle for musical expression.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**81.** Which Carnatic form strictly lacks Sahitya and is structured similarly to a Swarajati, heavily utilized in dance recitals?
(A) Gitam
(B) Jatisvaram
(C) Padam
(D) Tillana

**82.** Consider the following statements about Kalpanasvara:
I. It is also known as Svara Prastara.
II. It is always sung before the Alapana.
III. The improvised svaras must conclude

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III. It translates to 'sacred utterance'.
IV. It was written in pure Sanskrit.
V. It is historically associated with the Chidambaram temple.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**100.** Given below are two statements:
**Statement I:** The term 'Bani' in Dhrupad refers to distinct stylistic schools of rendering the form.
**Statement II:** The four major Banis are Gobarhar, Khandar, Dagar, and Nauhar.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**101.** Which term describes the complex rhythmic and melodic syllables like 'Dheem', 'Tom', 'Dirana' predominantly used in the culminating piece of a recital?
(A) Padam
(B) Tillana
(C) Sloka
(D) Dandakam

**102.** Consider the following regarding the structure of a Varnam:
I. Pallavi
II. Anupallavi
III. Muktayi Svara
IV. Charanam
V. Ettugada Svaras
Which combination represents the Purvanga (first half) of the Varnam?
(A) I, II and III
(B) I, II, III and IV
(C) III, IV and V
(D) I, III and V

**103.** Identify the incorrect statement regarding the Gitam.
(A) Sanchari Gitams praise specific deities or figures
(B) Lakshana Gitams describe the grammar of a chosen raga
(C) Gitams feature Pallavi, Anupallavi, and Charanam
(D) It is taught as a song form after svara exercises

**104.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Slokas are frequently rendered in a Ragamalika format.
**Reason (R):** Because Slokas do not have a fixed tala, the vocalist can freely transition between different ragas to match the mood of each verse.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**105.** Which of the following is the correct pair?
(A) Appar - Thiruvaimozhi
(B) Andal - Thiruppavai
(C) Nammalvar - Tevaram
(D) Arunagirinathar - Divyaprabandham

**106.** Match List I with List II:
List I: (Compositional aspect)
P. Sangati
Q. Chittasvara
R. Mukhai Svara
S. Solkattu Svara
List II: (Description)
1. Pre-composed melodic variations of a line
2. Interlude svara passages sung after Anupallavi
3. Concluding svara passage of the Purvanga in a Varnam
4. Svara passages integrated with rhythmic syllables
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**107.** All of the following forms are classified under 'Abhyasa Ganam' (practice music) EXCEPT:
(A) Sarali Varisai
(B) Jatisvaram

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(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**157.** All of the following are generally utilized for Manodharma (improvisation) EXCEPT:
(A) Alapana
(B) Niraval
(C) Jatisvaram
(D) Kalpanasvara

**158.** If a Hindustani singer wants to render a deeply devotional and structurally rigid composition invoking Shiva or Krishna, typically in Chautal, they would choose:
(A) Thumri
(B) Dhrupad
(C) Tappa
(D) Tarana

**159.** Consider the following statements about the Thumri:
I. It is an integral part of the light-classical repertoire.
II. It is deeply connected with the Kathak dance tradition.
III. It forbids the use of Murkis and Khatkas.
IV. The lyrics usually express the yearning of the Gopis for Krishna.
V. It was highly patronized in the court of Nawab Wajid Ali Shah.
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

**160.** Given below are two statements:
**Statement I:** Prabandha was the predominant musical form before the emergence of the Kriti and Khayal.
**Statement II:** The Gita Govinda by Jayadeva is considered a bridge between the ancient Prabandhas and modern musical forms.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**161.** Which structural component of the Varnam consists of the sahitya and solfa syllables sung immediately after the Anupallavi?
(A) Ettugada Svara
(B) Pallavi
(C) Muktayi Svara
(D) Chittasvara

**162.** Consider the following regarding the musical Trinity's contribution to the Kriti form:
I. Tyagaraja introduced the concept of Sangatis.
II. Muthuswami Dikshitar composed heavily in slow tempo with intricate gamakas.
III. Syama Sastri's kritis are renowned for their rhythmic complexity and use of Misra Chapu tala.
IV. They strictly avoided the use of Chittasvaras in all their compositions.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**163.** Identify the incorrect statement regarding Kalpanasvara.
(A) It requires instantaneous mental calculation of rhythm.
(B) It involves singing improvised melodies using solfa syllables.
(C) It typically builds up in complexity, ending with a Makutam (crown) pattern.
(D) It can conclude anywhere in the tala cycle randomly.

**164.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Javali is highly popular in post-Pallavi concert segments.
**Reason (R):** Its brisk tempo and catchy, emotionally light melodies provide a refreshing contrast to the heavy, classical RTP.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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List II: (Meaning)

1. The introductory part of a Prabandha
2. The connecting link in a Prabandha
3. The indispensable, constant main body of a Prabandha
4. The concluding section bearing the composer's signature

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**117.** All of the following are traditional characteristics of a Chaturang EXCEPT:
(A) Sahitya (Poetry)
(B) Sargam (Notes)
(C) Tarana bols
(D) Pakhawaj accompaniment strictly in Chautal

**118.** In a concert, if a singer performs a garland of different ragas set to a single composition, seamlessly transitioning using Chittasvaras, what form is being performed?
(A) Ragamalika
(B) Tanavarnam
(C) Ashtapadi
(D) Thaya

**119.** Consider the following regarding the Kirtana form:
I. It is older than the Kriti form.
II. Ramadasu of Bhadrachalam was a famous composer of Kirtanas.
III. It usually has the same melody for all Charanams.
IV. It focuses on intricate gamakas and complex sangatis.
V. The Sahitya is highly devotional and easy to follow.

Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**120.** Given below are two statements:
**Statement I:** The Tiruppugazh was composed by Arunagirinathar in praise of Lord Murugan.
**Statement II:** It relies heavily on strict classical Vilambit laya without syncopation.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**121.** What is the fundamental difference between a Padavarnam and a Tanavarnam?
(A) Padavarnam has sahitya for all svara sections; Tanavarnam does not.
(B) Padavarnam is sung at the end of a concert; Tanavarnam at the beginning.
(C) Padavarnam uses meaningless syllables; Tanavarnam uses poetry.
(D) Padavarnam is exclusively Hindustani; Tanavarnam is Carnatic.

**122.** Consider the following statements about Tarangam:
I. They are the core compositions of the Krishna Leela Tarangini.
II. They are composed in Sanskrit.
III. They frequently end with rhythmic syllables suitable for dance.
IV. They are sung strictly without tala.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**123.** Identify the incorrect statement regarding Churnika.
(A) Melodic rhythmic composition used in Hindustani music
(B) Prose-like passage sung in praise without tala
(C) Requires strict and rigid adherence to the Dhamar tala
(D) Ancient musical instrument used in Prabandha forms

**124.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Javali usually depicts 'Ninda Stuti' (praise through apparent blame)

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or lighter, colloquial themes of love.
**Reason (R):** Javalis were designed to be highly accessible, engaging, and directly appealing to the masses and royal courts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**125.** Which of the following is an incorrect pair?
(A) Appar - Tevaram
(B) Nammalvar - Thiruvaimozhi
(C) Andal - Thiruppavai
(D) Manikkavasagar - Divyaprabandham

**126.** Match List I with List II:
List I: (Opera/Drama)
P. Prahlada Bhakti Vijayam
Q. Ramanatakam
R. Nandanar Charitram
S. Krishna Leela Tarangini
List II: (Composer)
1. Tyagaraja
2. Arunachala Kavi
3. Gopalakrishna Bharati
4. Narayana Teertha
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**127.** All of the following are styles or elements associated with Dhrupad EXCEPT:
(A) Alap
(B) Jor and Jhala
(C) Pakhawaj
(D) Bol-banav

**128.** Arrange the following compositions of Tyagaraja in the standard sequence they are typically taught or performed (from simple to complex):
I. Utsava Sampradaya Kritis
II. Divya Nama Kirtanas
III. Major Kritis with complex sangatis
IV. Pancharatna Kritis
Which of the above represents the correct sequence?
(A) II, I, III, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) IV, III, II, I

**129.** Consider the following statements regarding Daru:
I. It is an integral part of South Indian dance dramas.
II. It helps introduce characters (Praveshika Daru).
III. It describes the storyline or emotions of the characters.
IV. It is strictly instrumental and lacks any lyrics.
V. It employs catchy rhythms to engage the audience.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**130.** Given below are two statements:
**Statement I:** Vrindgan is the traditional Hindustani term for orchestration or ensemble playing without vocals.
**Statement II:** Vrindgan implies choral singing where a group of singers performs together, often in unison.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is incorrect but Statement II is correct.
(D) Statement I is correct but Statement II is incorrect.

**131.** Which musical concept dictates the rendering of rhythmically independent phrases without lyrics, usually articulated using syllables like "Ta", "Na", "Nom", "Tom" in Carnatic music?
(A) Tanam
(B) Niraval
(C) Jatisvaram
(D) Daru

**132.** Consider the following regarding the Trivat:
I. It consists of three parts.
II. It incorporates sargam (notes).
III. It incorporates kavita (poetry).
IV. It incorporates tarana or mridang bols.

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Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**133.** Identify the incorrect statement regarding the Tillana.
(A) It corresponds to the Tarana of Hindustani music.
(B) The Charanam usually contains a short sahitya dedicating the piece to a deity or patron.
(C) It is marked by brisk tempo and vibrant rhythmic patterns.
(D) It is entirely devoid of melodic structure and consists only of drum beats.

**134.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Khayal eventually overshadowed Dhrupad in popularity within Hindustani music.
**Reason (R):** Khayal offered greater scope for free-flowing melodic improvisation, romantic expression, and intricate taans compared to the rigid structure of Dhrupad.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**135.** Which of the following is the correct pair?
(A) Tappa - Fast and continuous melodic loops
(B) Tarana - Narrative philosophical poetry
(C) Trivat - Four-part composition
(D) Dhamar - Lullaby sung in free rhythm

**136.** Match List I with List II:
List I: (Composition)
P. Thiruppavai
Q. Tevaram
R. Tiruppugazh
S. Thiruvasagam
List II: (Attribute)
1. Andal's 30 verses
2. Appar, Sambandar, Sundarar's hymns
3. Arunagirinathar's rhythmic hymns
4. Manikkavasagar's profound Saivite poetry
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**137.** All of the following forms are characterized by their predominantly Sringara (romantic) content EXCEPT:
(A) Padam
(B) Javali
(C) Thumri
(D) Tevaram

**138.** A performer executes the following sequence: Sings a predefined melody with lyrics, isolates a line to improvise the melody within the tala, and finally replaces the lyrics with solfa notes concluding at the eduppu. Identify the sequence:
(A) Kriti → Niraval → Kalpanasvara
(B) Alapana → Tanam → Pallavi
(C) Gitam → Varnam → Kriti
(D) Dhrupad → Khayal → Tarana

**139.** Consider the following statements regarding the evolution of musical forms:
I. Prabandhas gradually gave way to Kirtanas and Suladis.
II. The Kirtana form evolved into the more complex Kriti form.
III. The Musical Trinity standardized the Kriti format.
IV. Padams evolved from ancient folk lullabies without any classical grammar.
V. Manodharma Sangeetam relies heavily on the foundation laid by composed forms.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**140.** Given below are two statements:
**Statement I:** The Anupallavi is an essential part of an RTP (Ragam-Tanam-Pallavi).
**Statement II:** The Pallavi in an RTP is an intricate one-line composition serving as the foundation for rhythmic and melodic improvisation.
(A) Both Statement I and Statement II are correct.

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any prior mental framework.
(D) It requires immense concentration to maintain the tala structure during Anuloma.

**174.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Padam is traditionally considered an indispensable part of a Bharatanatyam dancer's repertoire.
**Reason (R):** Its slow tempo and emotionally charged lyrics provide the perfect canvas for expressive Abhinaya.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**175.** Which of the following is an incorrect pair?
(A) Prahlada Bhakti Vijayam - Geya Nataka
(B) Nauka Charitram - Geya Nataka
(C) Pallaki Seva Prabandham - Nritya Nataka
(D) Krishna Leela Tarangini - Hindustani Khayal

**176.** Match List I with List II:
List I: (Concept)
P. Ragamalika
Q. Navagraha
R. Pancharatna
S. Ashtapadi
List II: (Translation/Meaning)
1. Nine planets
2. Garland of ragas
3. Eight steps/stanzas
4. Five gems
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

**177.** All of the following are parts of a standard Kriti structure EXCEPT:
(A) Pallavi
(B) Anupallavi
(C) Udgraha
(D) Charanam

**178.** A Hindustani musician wishes to present a fast-paced composition featuring complex, bouncy taans derived from folk traditions of camel riders. Which form is appropriate?
(A) Tappa
(B) Dhrupad
(C) Dhamar
(D) Trivat

**179.** Consider the following statements about Daru:
I. It is heavily featured in operas.
II. It is characterized by pluralistic rhythms.
III. 'Uttara Daru' is sung as an epilogue.
IV. It combines lyrical narrative with melodic beauty.
V. It is entirely absent in Carnatic music.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

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**180.** Given below are two statements:
**Statement I:** Vrindgan is an essential feature of ancient Samagana.
**Statement II:** In modern times, Vrindgan refers to orchestral or choral arrangements in Indian music.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**181.** Which Carnatic form uses highly emotional poetry, is set in a slow tempo, and is the touchstone for judging a musician's mastery over a raga's bhava?
(A) Padam
(B) Tillana
(C) Javali
(D) Gitam

**182.** Consider the following regarding the Dhamar form:
I. It is associated with the Holi festival.
II. It describes the playful interactions of Radha and Krishna.

(D) Tappa

**149.** Consider the following statements about Group Kritis:
I. They showcase a composer's comprehensive mastery over a specific theme or set of ragas.
II. The Navagraha Kritis utilize the Suladi Sapta Talas.
III. The Pancharatna Kritis are composed in five different Ghana ragas.
IV. Group kritis are always composed in the Sanskrit language.
V. Dikshitar composed the Abhayamba Vibhakti kritis.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**150.** Given below are two statements:
**Statement I:** The Thaya is widely performed in contemporary modern Carnatic concerts.
**Statement II:** Thaya was an early form of unmeasured music, closely linked to the evolution of Tanam.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is incorrect but Statement II is correct.
(D) Statement I is correct but Statement II is incorrect.

**151.** Which composition type acts as a "bridge" between the foundational exercises (abhyasa ganam) and concert forms (sabha ganam) in Carnatic music?
(A) Varnam
(B) Padam
(C) Tillana
(D) Ashtapadi

**152.** Consider the following regarding the Charanam of a Kriti:
I. It is the final and usually the longest section.
II. It often combines the melodic themes of the Pallavi and Anupallavi.
III. It typically contains the Mudra (composer's signature).
IV. It is sung strictly without any rhythmic accompaniment.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**153.** Identify the incorrect statement regarding Geya Natakas.
(A) They are musical plays meant to be heard.
(B) They contain Darus and Padyas (verses).
(C) They are characterized by absolute silence between complex dance footwork.
(D) Tyagaraja's Prahlada Bhakti Vijayam is a classic example.

**154.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Divyaprabandham hymns are considered equivalent to the Vedas by Tamil Vaishnavites.
**Reason (R):** They encapsulate the profound philosophical truths of the Vedas in the accessible Tamil language.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**155.** Which of the following is an incorrect pair?
(A) Tappa - Shori Miyan
(B) Tarana - Amir Khusro
(C) Dhrupad - Purandara Dasa
(D) Thumri - Wajid Ali Shah

**156.** Match List I with List II:
List I: (Form)
P. Kavadi Chindu
Q. Daru
R. Sloka
S. Tillana
List II: (Defining Feature)
1. Folk melody associated with Murugan worship
2. Narrative song in operas
3. Sanskrit verse sung without tala
4. Brisk dance form with rhythmic syllables

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(B) Both Statement I and Statement II are incorrect.
(C) Statement I is incorrect but Statement II is correct.
(D) Statement I is correct but Statement II is incorrect.

**141.** What is the traditional primary function of a Lakshana Gitam?
(A) To evoke intense devotion
(B) To outline the theoretical grammar and characteristic phrases of a raga
(C) To accompany complex footwork in Bharatanatyam
(D) To serve as the climax of a vocal concert

**142.** Consider the following statements about Swarajati:
I. It originally started as a dance form.
II. Syama Sastri elevated it to a high concert form.
III. Kamakshi in Bhairavi is a celebrated Swarajati.
IV. It uses solkattu (rhythmic syllables) instead of lyrics.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**143.** Identify the incorrect statement regarding the Padam.
(A) It is sung in an extremely slow tempo (Chauka kala).
(B) It requires an advanced understanding of gamakas.
(C) Kshetrayya is considered the greatest composer of Padams.
(D) It is characterized by fast, rhythmic svara permutations.

**144.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Tiruppugazh compositions are revered for their rhythmic complexity.
**Reason (R):** Arunagirinathar employed complex and varied 'Chandam' meters, creating intricate tala patterns.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**145.** Identify the incorrect statement regarding the Ragamalika.
(A) It consists of a sequence of different ragas within one composition.
(B) A Makutam or recurring svara phrase is often used to unify the piece.
(C) Chittasvaras serve as transitions between the ragas.
(D) It is strictly forbidden to use Tala in a Ragamalika.

**146.** Match List I with List II:
List I: (Term)
P. Anuloma
Q. Pratiloma
R. Tisram
S. Kalpanasvara
List II: (Associated Practice)
1. Singing the Pallavi theme in varying speeds while keeping the tala constant
2. Keeping the singing speed constant while varying the tala beats
3. Singing the composition in a 3-beat subdivision
4. Improvising with solfa notes
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**147.** All of the following are traditional characteristics of a Thumri EXCEPT:
(A) Depiction of romantic and devotional love
(B) Freedom to introduce slight shades of other ragas
(C) Association with Kathak dance historically
(D) Sung exclusively in Chautal

**148.** A composition contains four distinct sections: a poetic verse, meaningless rhythmic syllables, solfa notes, and drum syllables. Which form is this?
(A) Trivat
(B) Chaturang
(C) Tarana

(C) A is true but R is false.
(D) A is false but R is true.

**165.** Which of the following is an incorrect pair?
(A) Tevaram - Pann System
(B) Tarana - Tamil Language
(C) Ashtapadi - Sanskrit Language
(D) Thumri - Braj Bhasha

**166.** Match List I with List II:
List I: (Concept)
P. Tanam
Q. Niraval
R. Sangati
S. Gamaka
List II: (Description)
1. Grace or ornamentation of a note
2. Pre-composed variations of a musical line
3. Rhythmic improvisation of lyrics
4. Rhythmic improvisation of melody using "Ta-Na" syllables
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

**167.** All of the following are traditional characteristics of the Tappa EXCEPT:
(A) Extremely slow, meditative tempo
(B) Use of rapid, complex, and rolling taans
(C) Origin in the Punjab region
(D) Often sung in ragas like Kafi, Khamaj, and Bhairavi

**168.** To effectively perform an RTP, a musician must possess a high degree of competency in which of the following areas?
(A) Laya (Rhythm) calculation and melodic improvisation
(B) Acting and Abhinaya
(C) Playing the Pakhawaj
(D) Orchestral arrangement (Vrindgan)

**169.** Consider the following statements about Ragamalika compositions:
I. They feature multiple ragas within a single composition.
II. They require seamless transitions between the ragas.
III. Chittasvaras often act as the connecting bridge.
IV. A Makutam (recurring phrase) is frequently used to return to the Pallavi.
V. They are never performed with Tala.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**170.** Given below are two statements:
**Statement I:** Divyaprabandham is sung exclusively in the Hindustani classical style.
**Statement II:** Tevaram is recognized as the ancient sacred music of Tamil Nadu.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is incorrect but Statement II is correct.
(D) Statement I is correct but Statement II is incorrect.

**171.** Which component of the Prabandha serves as the introductory section?
(A) Melapaka
(B) Dhruva
(C) Udgraha
(D) Abhoga

**172.** Consider the following regarding the Kirtana:
I. The music is generally subordinate to the lyrics.
II. It is meant to evoke Bhakti (devotion).
III. It is suitable for mass singing or congregational worship.
IV. It uses highly complex gamakas and intricate talas exclusively.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**173.** Identify the incorrect statement regarding the Pallavi in an RTP.
(A) The word Pallavi is derived from Pada, Laya, and Vinyasa.
(B) It is usually composed of a single, meaningful line of text.
(C) It is typically improvised on the spot without

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(C) Gitam
(D) RTP (Ragam-Tanam-Pallavi)

**108.** A Hindustani vocalist is singing a composition set to a 14-beat cycle, heavily utilizing the pakhawaj, and the lyrics describe Krishna playing with colors. The form is most likely:
(A) Khayal
(B) Tarana
(C) Dhamar
(D) Tappa

**109.** Consider the following statements about Viruttam:
I. It is derived from the Sanskrit word 'Vritta'.
II. It is a devotional poem sung without tala.
III. It is frequently sung before starting a Kriti in a concert.
IV. It demands strict rhythmic accompaniment by the mridangam.
V. The lyrics are typically in Tamil.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**110.** Given below are two statements:
**Statement I:** The Thumri form utilizes two main styles: Bandish Thumri and Bol-banav Thumri.
**Statement II:** Bandish Thumri is primarily sung in a fast tempo and emphasizes rhythmic footwork suitable for Kathak.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**111.** Which form is a direct descendant of the ancient Prabandha and literally means "creation" or "composition" in Sanskrit, forming the bulk of Carnatic concert repertoire?
(A) Kriti
(B) Jatisvaram
(C) Daru
(D) Chindu

**112.** Consider the following statements about Group Kritis:
I. Dikshitar composed the Kamalamba Navavarana Kritis.
II. Tyagaraja composed the Kovur Pancharatnam.
III. Syama Sastri composed the Navagraha Kritis.
IV. Swati Tirunal composed the Navatri Kritis.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**113.** Identify the incorrect statement regarding the Ashtapadi.
(A) It literally means "eight steps" or "eight stanzas".
(B) The Gita Govinda is the most famous collection of Ashtapadis.
(C) It describes the love of Krishna and Radha.
(D) It was originally composed in the Tamil language.

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**114.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Jatisvaram is devoid of lyrical content (sahitya).
**Reason (R):** It is designed primarily to execute intricate adavus (dance steps) and rhythmic patterns in Bharatanatyam.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**115.** Which of the following is an incorrect pair?
(A) Kshetrayya - Padams
(B) Dharmapuri Subbarayar - Javalis
(C) Syama Sastri - Divyaprabandham
(D) Purandara Dasa - Gitams

**116.** Match List I with List II:
List I: (Term)
P. Udgraha
Q. Melapaka
R. Dhruva

III. It is set to the 14-beat Dhamar tala.
IV. It uses extremely fast, frivolous taans.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**183.** Identify the incorrect statement regarding the Thiruvasagam.
(A) It was composed by Manikkavasagar.
(B) It is highly revered in Tamil Saiva Siddhanta.
(C) It was composed as a manual for complex rhythmic drumming.
(D) It describes the agony of separation from the divine and the joy of union.

**184.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Khayal is the most prominent vocal form in modern Hindustani classical concerts.
**Reason (R):** It successfully synthesizes the rigid classicism of Dhrupad with the romantic flexibility and ornamentation of lighter forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**185.** Which of the following is an incorrect pair?
(A) Gitam - Purandara Dasa
(B) Tarangam - Narayana Teertha
(C) Tiruppugazh - Syama Sastri
(D) Thiruppavai - Andal

**186.** Match List I with List II:
List I: (Form)
P. Padam
Q. Javali
R. Tillana
S. Dhrupad
List II: (Tempo/Rhythm characteristic)
1. Slow tempo (Chauka kala)
2. Brisk tempo
3. Highly rhythmic, syncopated
4. Rigorous, majestic, slow to fast rhythmic progression
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

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**187.** All of the following are components of a standard Tanavarnam EXCEPT:
(A) Pallavi
(B) Muktayi Svara
(C) Ettugada Svara
(D) Abhoga

**188.** In the context of Carnatic music, an artist performs a long Alapana, followed by a rhythmic exploration without lyrics, and concludes with a composed line sung in different speeds. The central rhythmic exploration is called:
(A) Tanam
(B) Niraval
(C) Kalpanasvara
(D) Sangati

**189.** Consider the following statements about Group Kritis:
I. They are deeply thematic.
II. The Pancharatna Kritis are composed in Nata, Gaula, Arabhi, Varali, and Sriraga.
III. Syama Sastri's Navaratnamalika praises Goddess Meenakshi.
IV. They are meant exclusively for instrumental music.
V. Dikshitar's Navagraha Kritis lack the planet Ketu as it was a later addition.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

**190.** Given below are two statements:
**Statement I:** The Chindu is a complex classical form requiring years of rigorous training to understand its gamakas.
**Statement II:** Kavadi Chindu is a folk musical form characterized by simple, catchy melodies and rhythms.
(A) Statement I is incorrect but Statement II is correct.
(B) Both Statement I and Statement II are correct.
(C) Statement I is correct but Statement II is

the specific pedagogical trajectory of compositions

**Direction :** Please read the following source carefully.

*During a specialized analytical workshop dedicated to advanced compositional architecture, scholars conducted a detailed structural review of specific foundational and elaborate frameworks. The session primarily investigated the distinct functional differences between the Tanavarnam and the Padavarnam. Analysts observed that the Tanavarnam is predominantly designed to emphasize musical phrasing, rhythmic precision, and vocal dexterity, serving as an essential technical parameter for practitioners. In contrast, the Padavarnam was scrutinized for its dual capacity to facilitate both intricate rhythmic articulation and profound emotive lyrical expression, bridging the gap between abstract technicality and narrative interpretation. Building upon this technical foundation, the workshop systematically explored the evolutionary distinction between the Kirtana and the Kriti. The case presentation emphasized that the Kirtana functions primarily through an emphasis on lyrical devotion, prioritizing textual clarity over complex melodic elaboration. However, the subsequent analysis of the Kriti demonstrated a sophisticated evolution wherein musical complexity, structural proportion, and melodic innovation take precedence over mere lyrical delivery. By evaluating the Tanavarnam, Padavarnam, Kirtana, and Kriti within this controlled academic setting, the workshop illuminated the systematic progression from technical mastery to profound compositional sophistication, mapping the trajectory of advanced performance mechanics.*

Based on the above source, attempt the following five questions.

**256.** According to the workshop, what is the predominant design focus of the Tanavarnam?
(A) Prioritizing profound emotive lyrical expression
(B) Emphasizing phrasing, rhythmic precision, and vocal dexterity
(C) Functioning primarily through an emphasis on lyrical devotion
(D) Serving exclusively to bridge technicality and narrative interpretation

**257.** How does the Padavarnam functionally differentiate itself within the analytical review?
(A) By strictly avoiding any lyrical components
(B) By emphasizing textual clarity over complex melodic and vocal elaboration
(C) By acting exclusively as an unmetered technical parameter
(D) By facilitating rhythmic articulation and emotive lyrical expression

**258.** What does the Kirtana primarily prioritize within its functional structure?
(A) Lyrical devotion and textual clarity
(B) Emotive choreographic articulation and movement
(C) Abstract rhythmic phrasing
(D) Complex melodic innovation

**259.** Which form demonstrates an evolution where structural proportion and melodic innovation take precedence over lyrical delivery?
(A) Tanavarnam
(B) Padavarnam
(C) Kriti
(D) Kirtana

**260.** The workshop's evaluation illuminates a systematic progression toward what outcome?
(A) From technical mastery to compositional sophistication
(B) The complete eradication of complex rhythmic cycles
(C) A singular focus on lyrical devotion and textual clarity
(D) From unmetered extemporization to rigid prose-like structures

**Direction :** Please read the following source carefully.

*In an institutional performance assessment designed to evaluate emotive and rhythmic competencies, adjudicators implemented a stringent rubric focusing on specific expressive compositional categories. The primary objective was to observe the interpretative execution of the Padam, the Javali, and the Tillana. The assessment framework required candidates to first demonstrate the profound, deliberate, and emotionally saturated thematic exposition*

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Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**200.** Given below are two statements:
**Statement I:** The Padavarnam has lyrical text (sahitya) for the Muktayi Svaras and Ettugada Svaras.
**Statement II:** The Tanavarnam strictly lacks sahitya for the Muktayi Svaras and Ettugada Svaras.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**201.** Which ancient musical form's name translates to "well bound" or "well knit"?
(A) Khayal
(B) Prabandha
(C) Tappa
(D) Javali

**202.** Consider the following regarding the Thumri:
I. Purab Ang Thumri is famous in Banaras and Lucknow.
II. Punjab Ang Thumri is heavily influenced by the Tappa style.
III. It strictly follows the rigid rules of Dhrupad.
IV. It uses texts predominantly in Braj Bhasha or Awadhi.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**203.** Identify the incorrect statement regarding the Kriti.
(A) The tempo is usually medium (madhyama laya).
(B) It allows ample scope for Niraval and Kalpanasvara.
(C) It balances lyrical beauty with profound musical structure.
(D) It was entirely formulated by Purandara Dasa.

**204.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Javali usually depicts colloquial or "mundane" love rather than philosophical devotion.
**Reason (R):** Javalis were composed primarily for the entertainment of royals and commoners, prioritizing catchy melodies over spiritual depth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**205.** Which of the following is an incorrect pair?
(A) Tevaram - Appar, Sambandar, Sundarar
(B) Divyaprabandham - Alwars
(C) Tiruppugazh - Arunagirinathar
(D) Thiruvasagam - Andal

**206.** Match List I with List II:
List I: (Vocal Ornament/Element)
P. Bol-banav
Q. Nom-Tom Alap
R. Fast, rolling taans
S. Rhythmic Solkattu
List II: (Associated Form)
1. Thumri
2. Dhrupad
3. Tappa
4. Tillana
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

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**207.** All of the following are typically sung strictly without a set Tala cycle EXCEPT:
(A) Viruttam
(B) Sloka
(C) Churnika
(D) Kriti

**208.** A Hindustani composition features singing three interconnected segments: solfa syllables, a

short poetic verse, and drum syllables imitating the Pakhawaj. This represents the form:
(A) Trivat
(B) Chaturang
(C) Khayal
(D) Dhamar

**209.** Consider the following statements about Group Kritis:
I. Tyagaraja's Pancharatna Kritis are all set in Adi Tala.
II. The Utsava Sampradaya Kritis detail the daily rituals of the deity.
III. Dikshitar's Kamalamba Navavarana Kritis are renowned for grammatical perfection.
IV. Swati Tirunal composed the Navatri Kritis.
V. Group kritis limit improvisational freedom.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**210.** Given below are two statements:
**Statement I:** The Ashtapadi is a collection of 24 songs, each consisting of eight verses.
**Statement II:** The Ashtapadi originated from the Gitam compositions of Purandara Dasa.
(A) Statement I is correct but Statement II is incorrect.
(B) Both Statement I and Statement II are correct.
(C) Both Statement I and Statement II are incorrect.
(D) Statement I is incorrect but Statement II is correct.

**211.** Which compositional form translates essentially to 'play' or 'sport', notably exemplified by Narayana Teertha's massive work on Lord Krishna?
(A) Tarangam
(B) Ashtapadi
(C) Daru
(D) Javali

**212.** Consider the following regarding Thiruvasagam:
I. It is a profound Saiva Siddhanta text.
II. It was composed by Manikkavasagar.
III. It contains deep emotional outpourings toward Lord Shiva.
IV. It is the primary text of the Vaishnavite Alwars.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**213.** Identify the incorrect statement regarding the Daru form.
(A) It is frequently used in musical operas to narrate the storyline.
(B) The 'Praveshika Daru' serves to introduce characters.
(C) They possess both literary merit and melodic appeal.
(D) Darus are entirely devoid of any rhythmic pulse.

**214.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** Manodharma Sangeetam forms the pinnacle of a classical concert.
**Reason (R):** It tests the performer's creative genius, instantaneous improvisational skills, and mastery over raga and laya.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**215.** Which of the following is the correct pair?
(A) Prabandha - Modern fast-paced folk song
(B) Khayal - Highly rigid form forbidding ornamentation
(C) Tarana - Focuses on meaningless rhythmic syllables
(D) Dhrupad - Romantic, light-classical form

**216.** Match List I with List II:
List I: (Carnatic Term)
P. Alapana
Q. Tillana
R. Kalpanasvara
S. Padam
List II: (Hindustani equivalent/concept)
1. Alap
2. Tarana

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3. Sargam Taans
4. Thumri

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**217.** All of the following are characterized by continuous rhythmic lyrics with little to no melodic improvisation EXCEPT:
(A) Dandakam
(B) Chindu
(C) Khayal
(D) Kavadi Chindu

**218.** When evaluating a student's grasp of foundational rhythmic patterns integrated with melodic notes before progressing to advanced forms, the teacher will most likely test them on:
(A) Gitam and Jatisvaram
(B) RTP and Niraval
(C) Padam and Javali
(D) Thumri and Tappa

**219.** Consider the following regarding the Thaya:
I. It represents an ancient form of raga improvisation.
II. It is historically related to the development of Tanam.
III. It uses specific phrases characteristic of a raga.
IV. It is heavily utilized in modern music.
V. It was codified in ancient treatises.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**220.** Given below are two statements:
**Statement I:** Vrindgan specifically refers to solo instrumental performances in ancient texts.
**Statement II:** In the modern context, Vrindgan refers to group or choral singing where multiple voices blend together.
(A) Statement I is incorrect but Statement II is correct.
(B) Both Statement I and Statement II are correct.
(C) Statement I is correct but Statement II is incorrect.
(D) Both Statement I and Statement II are incorrect.

**221.** Which musical form primarily highlights Nayaka-Nayika bhava using colloquial language, characterized by a brisk tempo and romantic themes?
(A) Padam
(B) Tevaram
(C) Javali
(D) Gitam

**222.** Consider the following statements about Divyaprabandham:
I. It is a collection of 4,000 verses.
II. It was composed by the Alwars.
III. It extensively praises Lord Vishnu/ Narayana.
IV. It is considered the Tamil Veda.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**223.** Identify the incorrect statement regarding the Tiruppugazh.
(A) Compositions that literally translate to 'Holy Praise'
(B) Strictly avoids complex syncopated rhythms
(C) Arunagirinathar is its celebrated and primary author
(D) Compositions that heavily extol the virtues of Lord Murugan

**224.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Padavarnam is predominantly sung in dance recitals rather than musical concerts.
**Reason (R):** Its sahitya is distributed across all components (including Muktayi and Ettugada svaras), making it highly suitable for detailed Abhinaya.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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incorrect.
(D) Both Statement I and Statement II are incorrect.

**191.** Arrange the following forms in the sequence they best represent the evolution of classical forms in South India:
I. Prabandha
II. Kirtana
III. Kriti
Which of the above represents the correct sequence?
(A) I, II, III
(B) III, II, I
(C) II, I, III
(D) III, I, II

**192.** Consider the following statements about Tarana:
I. It is analogous to the Tillana.
II. It employs syllables like 'Ta', 'Na', 'De', 'Re'.
III. It requires deep lyrical understanding of Sanskrit.
IV. It is usually sung in medium to fast tempo.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**193.** Identify the incorrect statement regarding the Swarajati.
(A) Syama Sastri's Swarajatis are equal to heavy kritis
(B) Usually feature Pallavi, Anupallavi, and Charanam
(C) Swarajatis are strictly instrumental forms
(D) Charanams are sung with both svaras and sahitya

**194.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Chaturang encompasses the essence of four different musical styles.
**Reason (R):** It combines meaningful lyrics (Khayal), rhythmic syllables (Tarana), solfa notes (Sargam), and drum sounds (Tirvat).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**195.** Which of the following is an incorrect pair?
(A) Jatisvaram - Sahitya-free composition
(B) Kirtana - Sahitya-dominant composition
(C) Padam - Sringara-dominant composition
(D) Tillana - Alapana-dominant composition

**196.** Match List I with List II:
List I: (Hindustani Form)
P. Khayal
Q. Thumri
R. Tappa
S. Dhrupad
List II: (Core Focus)
1. Imagination and varied ornamentation
2. Romantic emotion and bol-banav
3. Continuous rolling taans
4. Purity of raga and rhythmic majesty
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**197.** All of the following forms belong to the sacred Tamil music tradition EXCEPT:
(A) Tevaram
(B) Divyaprabandham
(C) Tiruppugazh
(D) Tarangam

**198.** A student is learning a form that acts as a foundational exercise. It describes the grammar of a raga and is devoid of complex sangatis. This form is a:
(A) Lakshana Gitam
(B) Padam
(C) Tillana
(D) Tarana

**199.** Consider the following regarding the evolution of Manodharma:
I. Alapana establishes the raga's identity.
II. Tanam adds a pulse without strict tala.
III. Niraval expands on a composed lyrical phrase.
IV. Kalpanasvara relies purely on rhythmic solfa permutations.
V. Manodharma forms are entirely pre-composed and memorized.

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(D) It is typically sung using syllables like "Ta", "Na", "Tom".

**234.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Chaturang is a rare and highly demanding form in Hindustani music.
**Reason (R):** The singer must seamlessly transition through four distinct styles: poetic text, tarana syllables, solfa notes, and pakhawaj bols.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**235.** Which of the following is the correct pair?
(A) Sloka - Prose without rhyme or meter
(B) Dandakam - Slow, melancholic song
(C) Chindu - Highly classical Sanskrit hymn
(D) Viruttam - Devotional verses sung free-style without Tala

**236.** Match List I with List II:
List I: (Group Kriti Set)
P. Pancharatna Kritis
Q. Navagraha Kritis
R. Navaratnamalika
S. Navaratri Kritis
List II: (Composer)
1. Tyagaraja
2. Muthuswami Dikshitar
3. Syama Sastri
4. Swati Tirunal
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**237.** All of the following are typically included in a traditional Hindustani vocal concert EXCEPT:
(A) Khayal
(B) Thumri
(C) Tarana
(D) Jatisvaram

**238.** If a vocalist wants to conclude a Carnatic recital with a fast-paced, vibrant piece showcasing rhythmic syllables interspersed with a short devotional charanam, they should select a:
(A) Tillana
(B) Padam
(C) Sloka
(D) Gitam

**239.** Consider the following regarding the Trivat:
I. It is a Hindustani compositional form.
II. It consists of three parts.
III. It usually features Sargam, Kavita, and Tarana/Mridang bols.
IV. It is completely equivalent to the Carnatic Padam.
V. It highlights rhythmic dexterity.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**240.** Given below are two statements:
**Statement I:** Niraval relies on keeping the sahitya intact while exploring melodic variations.
**Statement II:** Kalpanasvara abandons the sahitya entirely, replacing it with improvised solfa permutations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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**241.** The oldest structured musical form documented in Indian music treatises, possessing Angas and Dhatus, is the:
(A) Khayal
(B) Prabandha
(C) Kriti
(D) Javali

**242.** Consider the following regarding the Dhrupad form:
I. It is recognized for its majestic and sober nature.
II. It heavily features Meend and Gamaka.
III. It completely lacks any rhythmic framework.

IV. The accompanying instrument is traditionally the Pakhawaj.

Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) II, III and IV
(D) I, II and III

**243.** Identify the incorrect statement regarding the Ragamalika.
(A) It consists of a sequence of different ragas within one composition.
(B) A Makutam or recurring svara phrase is often used to unify the piece.
(C) Chittasvaras serve as transitions between the ragas.
(D) It is strictly forbidden to use Tala in a Ragamalika.

**244.** Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
**Assertion (A):** The Kriti is considered the highest point of evolution in Carnatic composed music.
**Reason (R):** It perfectly balances pre-composed musical beauty (Dhatu) with immense scope for on-the-spot improvisation (Manodharma).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**245.** Which of the following is an incorrect pair?
(A) Dhamar - Hori festival
(B) Tarana - Meaningless rhythmic bols
(C) Tappa - Fast, complex taans
(D) Khayal - Highly rigid, avoids taans

**246.** Match List I with List II:
List I: (Form)
P. Padam
Q. Javali
R. Tillana
S. Varnam
List II: (Musical characteristic)
1. Slow tempo, deep emotion
2. Fast tempo, colloquial lyrics
3. Brisk rhythmic syllables
4. Comprehensive grammar of a raga
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**247.** All of the following forms originated predominantly from the Tamil devotional movements EXCEPT:
(A) Tevaram
(B) Divyaprabandham
(C) Ashtapadi
(D) Thiruvasagam

**248.** Arrange the following components in the order they generally occur in a traditional Khayal performance:
I. Vilambit Alap
II. Vilambit Bandish
III. Drut Bandish
IV. Fast Taans
Which of the above represents the correct sequence?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, IV, I, II

**249.** Consider the following statements about Group Kritis:
I. They reflect a grand conceptual unity.
II. The Navavarana Kritis praise the Goddess through the Sri Chakra geometry.
III. The Pancharatna Kritis are heavily saturated with complex swaraksharas.
IV. They are generally discouraged in traditional concerts.
V. Syama Sastri, Tyagaraja, and Dikshitar all composed famous group kritis.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**250.** Given below are two statements:
**Statement I:** Geya Natakas and Nritya Natakas are elaborate musical dramas incorporating multiple forms like Darus, Padyas, and Kritis.
**Statement II:** Geya Natakas emphasize musical exposition for listening, whereas Nritya Natakas

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emphasize dance and visual abhinaya.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**Direction :** Please read the following source carefully.

*In a comprehensive academic evaluation of fundamental South Indian musical structures, researchers focused on the origin and development of early compositional forms to understand their pedagogical and structural significance. The study meticulously examined the historical trajectory of the Prabandha, recognizing it as a critical precursor to structured melodic frameworks. To assess foundational training methodologies, the researchers analyzed the Gitam, observing how its simplistic lyrical and melodic integration provides a necessary stepping stone for aspiring practitioners. Furthermore, the evaluation included a comparative structural analysis between the Swarajati and the Jatisvarm. The case study highlighted how both forms contribute significantly to rhythmic and melodic mastery, yet function uniquely within the developmental continuum. Researchers documented that the Swarajati incorporates expressive lyrical components alongside rhythmic syllables, serving as an advanced instructional tool. Conversely, the analysis of the Jatisvarm revealed a strict adherence to rhythmic and melodic patterns without lyrical distractions, isolating specific technical competencies. By systematically observing the origin and development of Prabandha, Gitam, Swarajati, and Jatisvarm, the research framework successfully mapped the evolutionary stages of compositional pedagogy, illustrating how foundational forms systematically prepare practitioners for complex melodic and rhythmic execution in traditional practice.*

Based on the above source, attempt the following five questions.

**251.** What is the primary purpose of analyzing Gitam in the research project?

(A) To evaluate its profound use of complex rhythmic syllables and metrical structures
(B) To observe how its simplistic lyrical and melodic integration acts as a stepping stone
(C) To identify its historical function as a precursor to unbounded extemporaneous singing
(D) To isolate specific technical competencies devoid of any lyrical expression or components

**252.** How does the passage differentiate Swarajati from Jatisvarm?

(A) Swarajati uses lyrical components, while Jatisvarm avoids all lyrical distractions
(B) Swarajati utilizes unmetered phrases, while Jatisvarm uses fixed mathematical cycles
(C) Swarajati functions as a precursor, while Jatisvarm acts as a final development stage
(D) Swarajati isolates melodic execution, while Jatisvarm focus on thematic narratives

**253.** Which form is identified as a critical precursor to structured melodic frameworks?

(A) Gitam
(B) Swarajati
(C) Prabandha
(D) Jatisvarm

**254.** According to the text, what does Jatisvarm strictly adhere to?

(A) Expressive lyrical phrasing with unbounded improvisation
(B) Simple textual integration acting as an initial stepping stone
(C) Complex historical narratives mapping the developmental stages
(D) Rhythmic and melodic patterns without lyrical distractions

**255.** The research framework maps the evolutionary stages to illustrate what concept?

(A) How improvisational forms eventually replace structured frameworks during training
(B) How lyrical expression is systematically eliminated in advanced traditional practice
(C) How foundational forms prepare practitioners for complex technical execution
(D) How regional variations completely alter

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**225.** Which of the following is an incorrect pair?
(A) Tappa - Continuous, rapid taans
(B) Dhrupad - Nom-tom alap and strict raga purity
(C) Thumri - Romantic emotion and bol-banav
(D) Khayal - Focuses entirely on strict, unyielding rhythm without melody

**226.** Match List I with List II:
List I: (Form)
P. Tevaram
Q. Thiruppavai
R. Thiruvasagam
S. Thiruvaimozhi
List II: (Theme/Context)
1. Saivite devotion by Appar, Sambandar, Sundarar
2. Andal's devotion to Krishna
3. Manikkavasagar's profound Saivite verses
4. Nammalvar's Vaishnavite philosophy
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

**227.** All of the following typically feature the composer's signature (Mudra) EXCEPT:
(A) Kriti
(B) Kirtana
(C) Tillana
(D) Alapana

**228.** A performer is executing Anuloma and Pratiloma. This rhythmic complexity is an integral feature of which performance piece?
(A) Jatisvaram
(B) Gitam
(C) Sloka
(D) Ragam-Tanam-Pallavi (RTP)

**229.** Consider the following regarding the Kirtana and Kriti:
I. Kirtanas emphasize Bhakti and Sahitya.
II. Kritis emphasize musical complexity and Dhatu.
III. Tyagaraja composed both Kirtanas and Kritis.
IV. Kirtanas frequently have complex sangatis and chittasvaras.
V. The Kriti form allows for extensive manodharma.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**230.** Given below are two statements:
**Statement I:** Prahlada Bhakti Vijayam is an acclaimed Nritya Nataka requiring intense dance choreography.
**Statement II:** Prahlada Bhakti Vijayam is a Geya Nataka composed by Tyagaraja, intended primarily for musical exposition.
(A) Statement I is incorrect but Statement II is correct.
(B) Both Statement I and Statement II are correct.
(C) Statement I is correct but Statement II is incorrect.
(D) Both Statement I and Statement II are incorrect.

**231.** Which form utilizes a prose-like structure recited rhythmically without strict tala, generally to eulogize a deity or monarch?
(A) Churnika
(B) Tillana
(C) Padam
(D) Tarana

**232.** Consider the following statements about Javali:
I. It originated primarily as a lighter, entertaining form.
II. It is characterized by brisk speed.
III. Dharmapuri Subbarayar and Pattabhiramayya were famous composers.
IV. It strictly demands the use of complex gamakas and chauka kala.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

**233.** Identify the incorrect statement regarding the Tanam.
(A) It is the second phase of RTP.
(B) It involves a distinct rhythmic pulse without the constraint of Tala.
(C) It is an elaborate lyrical poem praising the king.

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*characteristic of the Padam. Adjudicators noted that mastering the Padam necessitated an advanced understanding of subtle melodic nuances and deep lyrical sentiment. Following this, the performance parameters shifted to the Javali, where candidates were evaluated on their ability to render lighter, more briskly paced emotive narratives. The case study documented that the Javali demanded a distinct interpretative agility, contrasting sharply with the solemnity of the preceding form. Finally, the evaluative focus transitioned to the Tillana, requiring a rigorous demonstration of rhythmic vitality and precise syllabic articulation. The panel analyzed how the Tillana served as a conclusive test of rhythmic command, integrating complex cadences with vibrant melodic motifs. Through the systematic appraisal of the Padam, Javali, and Tillana, the institution successfully codified the varying degrees of expressive depth and rhythmic dynamism required for comprehensive performance mastery.*
Based on the above source, attempt the following five questions.

**261.** What interpretative execution does the Padam require according to the adjudicators?
(A) A briskly paced emotive narrative with lighter thematic elements
(B) A rigorous demonstration of purely rhythmic syllabic vitality
(C) A strict adherence to complex cadences without lyrical sentiment
(D) A profound, deliberate, and emotionally saturated thematic exposition

**262.** How does the Javali contrast sharply with the Padam in the assessment rubric?
(A) It eliminates lyrical elements to focus entirely on solemnity
(B) It requires lighter, more briskly paced emotive narratives
(C) It necessitates a slower, more deliberate melodic exposition
(D) It functions exclusively as a test of unmetered rhythmic vitality

**263.** Which form serves as a conclusive test of rhythmic command?
(A) Padam
(B) Javali
(C) Tillana
(D) Jatisvarm

**264.** The Tillana integrates complex cadences with what other component?
(A) Deeply solemn emotional narratives
(B) Lighter, text-driven pacing
(C) Prose-like lyrical declarations
(D) Vibrant melodic motifs

**265.** What primary objective did the institutional performance assessment aim to evaluate?
(A) The varying degrees of expressive depth and rhythmic dynamism
(B) The evolutionary origin of basic melodic structures
(C) The interpretative execution of unmetered recitations
(D) The historical transition from theatrical forms to vocal dramas

**Direction :** Please read the following source carefully.

*A recent academic masterclass on advanced extemporaneous frameworks strictly investigated the structural paradigms governing complex improvisational methodologies. The core of the instructional scenario centered on the comprehensive architecture of Ragam - Tanam - Pallavi. Researchers directed the participants to systematically deconstruct this tripartite entity, beginning with the unmetered melodic exploration of the Ragam. This phase transitioned into the rhythmic but unmetered articulation of the Tanam, ultimately culminating in the highly structured, metrical complexities of the Pallavi. To further examine improvisational capabilities within set structural boundaries, the curriculum integrated targeted exercises in Niraval. The case analysis required practitioners to spontaneously generate melodic variations while strictly maintaining the textual integrity and rhythmic placement of a selected lyrical phrase. Furthermore, the masterclass assessed the execution of Kalpanasvara, wherein participants demonstrated the spontaneous creation of rhythmic solfa syllables that resolve accurately into the established theme. The analytical observation of Ragam - Tanam - Pallavi, Niraval, and Kalpanasvara provided profound academic insights into the mechanics of spontaneous creation. The study concluded that mastering*

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*these extemporaneous forms demands a rigorous synthesis of structural comprehension, rhythmic precision, and unbounded melodic imagination within strict foundational parameters.*
Based on the above source, attempt the following five questions.

**266.** What is the initial phase of the tripartite entity Ragam - Tanam - Pallavi described in the text?
(A) Highly structured metrical complexities
(B) Unmetered melodic exploration
(C) Rhythmic but unmetered articulation
(D) Spontaneous creation of solfa syllables

**267.** How is the Tanam articulated according to the masterclass analysis?
(A) As an unmetered melodic exploration devoid of any pulse
(B) As a rhythmic but unmetered articulation
(C) As a highly structured metrical execution
(D) As a spontaneous variation of a lyrical phrase

**268.** What specific constraint must practitioners maintain during Niraval exercises?
(A) The textual integrity and rhythmic placement of a selected phrase
(B) Spontaneous creation of independent solfa syllables
(C) The unmetered exploration of a continuous, foundational lyrical theme
(D) The rapid generation of non-lyrical rhythmic syllables

**269.** Which improvisational methodology involves the spontaneous creation of rhythmic solfa syllables?
(A) Ragam
(B) Niraval
(C) Kalpanasvara
(D) Tanam

**270.** Mastering these extemporaneous forms requires the synthesis of unbounded melodic imagination with what other elements?
(A) Lighter emotive narratives and specific subtle pacing
(B) Historical preservation and textual auditing
(C) Solemn expression and choreographic design
(D) Structural comprehension and rhythmic precision

**Direction :** Please read the following source carefully.

*A dedicated historical preservation society initiated a textual and structural audit to document the origin and development of specific regional sacred compositions. The case study systematically investigated the architectural frameworks of the Tevaram, the Divyaprabandham, and the Tiruppugazh. The primary phase of the audit focused on the Tevaram, analyzing its sequential lyrical structures to understand early integration of linguistic rhythm with foundational melodic settings. Researchers documented how the Tevaram provided an essential template for regional devotional expression. Simultaneously, the structural analysis of the Divyaprabandham revealed a highly organized, voluminous compilation strategy, demonstrating an advanced systematic approach to lyrical preservation and melodic recitation. The most complex phase of the investigation centered on the Tiruppugazh. Evaluators meticulously decoded the intricate, multisyllabic rhythmic meters embedded within the Tiruppugazh, noting its unprecedented contribution to the evolution of complex temporal frameworks in musical practice. By exclusively examining the distinct structural metrics of the Tevaram, Divyaprabandham, and Tiruppugazh, the preservation audit successfully mapped the historical progression of rhythmic and melodic text-setting. The findings illustrated how these specific linguistic-musical forms engineered foundational blueprints for subsequent complex rhythmic and lyrical integrations in traditional methodologies.*
Based on the above source, attempt the following five questions.

**271.** What did the structural analysis of the Tevaram reveal to the preservation society?
(A) An advanced systematic approach to voluminous compilation
(B) Unprecedented contributions to intricate multisyllabic rhythmic meters
(C) Early integration of linguistic rhythm with melodic settings
(D) The spontaneous generation of purely unmetered extemporizations

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**272.** How is the Divyaprabandham described in the context of the audit?
(A) As an early framework demonstrating unmetered rhythm
(B) As a highly organized, voluminous compilation strategy
(C) As a strictly mathematical, technical and non-lyrical framework
(D) As a simplistic lyrical form devoid of complex preservation

**273.** Which sacred form was noted for embedding intricate, multisyllabic rhythmic meters?
(A) Tevaram
(B) Divyaprabandham
(C) Swarajati
(D) Tiruppugazh

**274.** What unprecedented contribution is attributed to the Tiruppugazh in the study?
(A) The evolution of complex temporal frameworks
(B) The establishment of unmetered thematic declarations
(C) The voluminous preservation of purely lyrical devotions
(D) The complete integration of choreographic structure

**275.** The linguistic-musical forms engineered foundational blueprints for what subsequent methodology?
(A) Purely abstract melodic elaborations
(B) Dance-driven theatrical, dramatic choreographies
(C) Complex rhythmic and lyrical integrations

**Direction :** Please read the following source carefully.

*During a philological seminar focused on the intersection of diverse melodic frameworks and distinct lyrical formats, scholars presented an analytical case study detailing the structural properties of Thaya, Ragamalika, Viruttam, and Dandakam. The session commenced with a structural inquiry into the Thaya, assessing its specific historical relevance and structural phrasing within early compositional development. Following this, the seminar shifted its analytical focus to the Ragamalika, observing the deliberate and continuous transitioning across multiple melodic scales within a single unified composition. Scholars documented how the Ragamalika demands seamless structural modulations to maintain aesthetic coherence. The methodology then explored unmetered lyrical forms by examining the Viruttam. The analysis highlighted the execution of the Viruttam as a metrically free, text-driven melodic improvisation that prioritizes profound linguistic delivery over rigid rhythmic constraints. Finally, the researchers dissected the structural framework of the Dandakam, identifying its characteristic prose-like rhythmic flow and extended structural length. By systematically categorizing the distinct developmental functions of Thaya, Ragamalika, Viruttam, and Dandakam, the seminar concluded that alternating between strict rhythmic boundaries and unmetered linguistic emphasis significantly enriched the evolutionary complexity of historical compositional design.*

Based on the above source, attempt the following five questions.

**276.** What specific structural property was observed regarding the Ragamalika?
(A) The continuous transitioning across multiple melodic scales
(B) A strict adherence to a singular melodic scale
(C) A prose-like rhythmic flow with extended structural length
(D) A purely text-driven unmetered melodic improvisation

**277.** How does the Viruttam prioritize profound linguistic delivery?
(A) By maintaining a rapid, multisyllabic rhythmic meter
(B) By transitioning abruptly between rigid and complex rhythmic frameworks
(C) By strictly limiting the structure to a prose-like mathematical flow
(D) By functioning as a metrically free, text-driven improvisation

**278.** Which characteristic is strictly identified with the framework of the Dandakam?
(A) Deliberate and continuous melodic scale modulation techniques
(B) A characteristic prose-like rhythmic flow and length

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(C) Strict choreographic interpretation
(D) Spontaneous solfa syllabic extemporization

**Direction :** Please read the following source carefully.

*In a specialized dramatic arts conservatory setting, researchers initiated an intensive structural comparison to delineate the operational boundaries of distinct theatrical frameworks. The core of the academic investigation centered strictly on analyzing the compositional and performative differences between Geya nataka-s and Nritya nataka-s. The evaluation framework required scholars to first dissect the internal mechanics of Geya nataka-s. The documented findings emphasized that Geya nataka-s function predominantly as musical dramas where the narrative progression is entirely driven by complex vocal compositions and lyrical articulation. In these structures, melodic complexity supersedes physical movement. Conversely, the subsequent examination of Nritya nataka-s revealed a fundamentally different operational paradigm. The analytical data indicated that Nritya nataka-s are engineered specifically as dance dramas, wherein the musical compositions are meticulously structured to dictate and support complex choreographic execution. In this context, rhythmic precision and physical interpretative potential heavily influence the compositional design. By systematically isolating the specific developmental and functional parameters of Geya nataka-s and Nritya nataka-s, the conservatory research clearly mapped the evolutionary divergence between theatrics governed by advanced vocal exposition and those governed by structured choreographic integration.*

Based on the above source, attempt the following five questions.

**291.** What predominantly drives the narrative progression in Geya nataka-s?
(A) Advanced physical interpretative potential
(B) Complex choreographic execution
(C) Vocal compositions and lyrical articulation
(D) Strict instrumental synchronization without vocals

**292.** In Geya nataka-s, what supersedes physical movement?
(A) Melodic complexity
(B) Unmetered rhythm
(C) Prose-like recitation
(D) Solfa syllable patterns

**293.** How are the musical compositions engineered within the Nritya nataka-s?
(A) To prioritize profound vocal improvisation over rhythm
(B) To function independently of physical movement
(C) To serve strictly as introductory thematic declarations
(D) To dictate and support complex choreographic execution

**294.** What heavily influences the compositional design of Nritya nataka-s?
(A) The requirement for unmetered vocal elaboration
(B) Rhythmic precision and interpretative potential
(C) The presence of unmetered, contemplative lyrical poetry
(D) The necessity for mathematically precise vocal dexterity

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**295.** The conservatory research mapped the evolutionary divergence governed by structured choreographic integration and what other factor?
(A) Strictly instrumental design
(B) Folk-oriented rhythmic cycles
(C) Advanced vocal exposition
(D) Formal literary preservation

**Direction :** Please read the following source carefully.

*A cross-regional structural analysis meticulously evaluated the origin and development of specific Hindustani musical forms to categorize their varying degrees of structural rigidity and interpretative freedom. The academic framework initiated a comparative study between the Dhrupad and the Dhamar. Researchers observed the profound, mathematically precise architectural rigor characteristic of the Dhrupad, contrasting it with the distinct, specialized rhythmic cycles strictly governing the Dhamar. The methodology then explored the evolutionary transition toward the Khayal, noting its structural allowance for extensive*

(C) A formalized introductory prose mechanism
(D) A dynamic theatrical storytelling and performance application

**285.** What specialized application was the Tarangam assessed for by the committee?
(A) Its specific syllabic meter and contemplative recitation
(B) Its use of eight standardized, sequential and thematic stanzas
(C) Its unique rhythmic vitality in performative traditions
(D) Its prose-like declarations for formal introductory settings

**Direction :** Please read the following source carefully.

*A higher education curriculum development board convened to standardize the analytical study of specific literary-musical frameworks and collective compositional structures. The structural mandate required a precise pedagogical approach to the Thiruvaimozhi, Thiruppavai, Chindu, Thiruvasagam, and Group kritis. The curriculum designers first integrated the Thiruvaimozhi and the Thiruvasagam, emphasizing their profound significance in tracing the origin and development of localized melodic-linguistic expression. The board stipulated that students must analyze these forms to understand early text-to-melody synchronization. Subsequently, the syllabus incorporated the Thiruppavai, directing focus toward its specific meter and historical application in communal recitation contexts. To introduce rhythmic diversity, the structural analysis of the Chindu was added, highlighting its distinctive, folk-oriented metrical cadence that contrasts with classical rhythmic rigidity. Finally, the curriculum addressed the architectural complexity of Group kritis. The pedagogical design mandated the study of Group kritis as cohesive conceptual units, observing how multiple compositions are structurally linked through shared thematic and melodic paradigms. By systematically incorporating Thiruvaimozhi, Thiruppavai, Chindu, Thiruvasagam, and Group kritis, the board established a comprehensive academic module that successfully explores the spectrum from individual linguistic articulation to thematic collective frameworks.*

Based on the above source, attempt the following five questions.

**286.** Why did curriculum designers emphasize the Thiruvaimozhi and the Thiruvasagam?
(A) To introduce strict mathematical boundaries of rhythmic execution
(B) To explore cohesive conceptual links between shared rhythmic paradigms
(C) To dictate complex choreographic structures within theatrical settings
(D) To analyze early text-to-melody synchronization

**287.** What specific pedagogical focus was directed toward the Thiruppavai?
(A) Its application in complex unmetered melodic improvisations
(B) Its folk-oriented metrical cadence and rhythmic diversity
(C) Its specific meter and use in communal recitation
(D) Its structural reliance on eight sequential architectural stanzas

**288.** How does the metrical cadence of the Chindu contrast with classical rhythmic rigidity?
(A) It eliminates lyrical elements in favor of mathematical syllables
(B) It features a distinctive, folk-oriented metrical cadence
(C) It relies entirely on prose-like introductory declarations
(D) It functions solely as a strictly unmetered melodic exploration

**289.** What architectural complexity characterizes the pedagogical design of Group kritis?
(A) Functioning as independent entities devoid of thematic relationships
(B) Presenting a distinct folk-oriented metrical structure
(C) Relying primarily on unstructured, prose-like lyrical verses
(D) Operating as cohesive conceptual units linked by shared paradigms

**290.** The comprehensive academic module explores the spectrum from individual linguistic articulation to what framework?
(A) Thematic collective frameworks
(B) Unmetered thematic declarations

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# ANSWERS

1. (B) Prabandha
This ancient musical form represents a highly structured composition that served as a precursor to modern musical styles. It is characterized by having specific components known as dhatus and structural elements called angas. Among these six angas are svara, birudu, pada, tenaka, pata, and tala, which together provide the melodic and rhythmic framework for the piece.

2. (B) I, III and IV
The described musical form is the most basic structure used in the initial stages of learning music. It is characterized by simple melodies and a lack of complex embellishments like sangatis. Purandara Dasa is credited with creating specific introductory pieces for beginners. While it includes sahitya, the primary focus remains on teaching the foundational relationship between swara and rhythm.

3. (C) It is performed strictly without any sahitya.
Unlike simpler rhythmic exercises, this form is a sophisticated composition featuring a blend of melodic notes and lyrical text. It evolved from a dance-oriented structure into a celebrated concert form, notably through the contributions of Syama Sastri. Every section typically includes sahitya, which allows the performer to express both the technical grammar of the raga and the underlying devotion.

4. (C) A is true but R is false.
This specific composition is a vital part of the classical dance repertoire, used primarily to showcase technical footwork and rhythmic precision. While it shares structural similarities with other melodic forms, it is distinct because it lacks any lyrical content. Therefore, it cannot be used for abhinaya or expressive storytelling, which requires the presence of words and poetic meaning.

5. (C) Padavarnam - Has sahitya for all svara sections
This compositional type is distinguished by its comprehensive use of lyrics throughout the entire piece, including the sub-sections of the second half. This characteristic makes it exceptionally well-suited for the expressive aspects of classical dance. Unlike the version intended primarily for musical practice and concerts, every melodic phrase in this form corresponds to a specific word or devotional phrase.

6. (A) P-3, Q-1, R-4, S-2
Kirtanas emphasize devotional lyrics over musical complexity, whereas Kritis are admired for their intricate architectural design and sangatis. Padams are known for exploring romantic themes at a slow tempo, suitable for expressive dance. Finally, the Tillana is characterized by vibrant rhythmic syllables and a brisk pace, frequently serving as a concluding piece in a standard classical music or dance recital.

7. (D) Jatisvaram
Manodharma refers to the spontaneous and creative improvisation performed by a musician during a concert. Forms like alapana, tanam, and kalpanasvara are entirely improvised on the spot within the rules of a raga. In contrast, the excluded form is a pre-composed piece with fixed melodic and rhythmic patterns, which students learn and memorize as part of their training.

8. (A) I, II, III, IV
The historical development of Indian music begins with the ancient Vedic chants known as Sama Gana. This was followed by the structured Prabandha forms of the medieval period. Later, the Musical Trinity refined the Kriti into its modern sophisticated structure. Finally, lighter forms such as the Javali emerged in the post-Trinity era, featuring colloquial language and romantic themes for entertainment.

9. (A) I, III and IV
This elaborate improvisational suite represents the pinnacle of a classical concert, testing the creative mastery of the performer. While the melodic exploration of the raga and the rhythmic pulse of the tanam are essential, the central composed line is usually set to a complex time

*melodic elaboration and improvisational liberty. Further investigation shifted to lighter expressive models, specifically analyzing the Thumri for its emotive textual focus, and the Tappa for its rapid, complex melodic contours and volatile phrasing. Additionally, the study classified the distinct syllabic mechanics of the Tarana, Trivat, and Chaturang. Scholars highlighted the Tarana for its use of rhythmic syllables, while the Trivat and Chaturang were documented as complex multi-sectional hybrids integrating lyrical, syllabic, and rhythmic components. Finally, the collective performative dynamics of Vrindgan were evaluated. By systematically categorizing Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Trivat, Chaturang, and Vrindgan, the analysis thoroughly mapped the structural diversity within the developmental continuum.*
Based on the above source, attempt the following five questions.

**296.** What characteristic architectural rigor is strictly observed in the Dhrupad?
(A) Specialized rhythmic cycles devoid of fixed structures
(B) Rapid, complex melodic contours and volatile phrasing
(C) Emotive textual focus leading to improvisational liberty
(D) Profound, mathematically precise architectural rigor

**297.** Which Hindustani form is noted for its structural allowance for extensive melodic elaboration and improvisational liberty?
(A) Khayal
(B) Dhamar
(C) Tappa
(D) Trivat

**298.** How is the Tappa characterized in terms of its melodic contours and phrasing?
(A) As mathematically precise and profoundly rigorous
(B) As rapid, complex, and volatile in phrasing
(C) As deeply emotive with an exclusive textual focus
(D) As rhythmic but completely unmetered in progression

**299.** Which form is highlighted specifically for its distinct use of rhythmic syllables?
(A) Thumri
(B) Tarana
(C) Vrindgan
(D) Dhamar

**300.** What is identified as a complex multi-sectional hybrid integrating lyrical, syllabic, and rhythmic components?
(A) The Trivat and Chaturang
(B) The Dhrupad and the Dhamar
(C) Khayal and Thumri
(D) Tappa and Tarana

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**19.** (A) I, II, III and IV
North Indian music features a wide range of vocal forms, from the rigorous and disciplined structures of Dhrupad to the creative flexibility of Khayal. Specialized styles like the Tappa developed from regional folk songs, while the Tarana focuses on rhythmic syllables. These diverse forms reflect a rich history of blending technical precision with emotional expression across different centuries and cultural influences.

**20.** (A) Both Statement I and Statement II are correct.
This majestic vocal form is intrinsically linked to the spring festival and describes the playful interactions between deities. It is distinguished by its association with a specific fourteen-beat time cycle, which provides a unique rhythmic foundation for the performance. Traditionally accompanied by the pakhawaj, it emphasizes a robust and vigorous style that highlights the festive and devotional atmosphere of the season.

**21.** (C) Padam
This sophisticated composition is characterized by its extremely slow tempo and focus on the relationship between a hero and heroine. It serves as a vehicle for deep emotional expression and is highly valued in both concerts and dance for its nuanced melodic movements. The performer must have a mature understanding of raga and emotion to effectively convey the subtle romantic themes.

**22.** (B) II, III and IV
Unlike the deeply serious and slow-paced classical forms, this style utilizes a brisk tempo and colloquial language to explore themes of mundane love. It became highly popular in the post-Trinity period, with composers like Dharmapuri Subbarayar contributing many famous pieces. Its accessible nature and catchy melodies provide a lighter contrast to the more rigorous and philosophical works found in a recital.

**23.** (D) Tyagaraja's 'Nauka Charitram' is a Nritya Nataka requiring complex acrobatics
Traditional musical dramas are divided into those intended for listening and those designed for dance. While Tyagaraja composed famous operas, they are categorized as works where the music and narrative take center stage rather than physical stunts. Elements like introductory songs for characters are essential for moving the story forward, reflecting a sophisticated blend of literature, drama, and classical musical theory.

**24.** (A) Both A and R are true and R is the correct explanation of A.
This rare and technically demanding Hindustani vocal form derives its name from the four different musical elements it incorporates. A single performance includes meaningful poetic text, rhythmic syllables characteristic of tarana, solfa notes, and percussive drum sounds. The artist must demonstrate mastery over all four components, transitioning between them seamlessly while maintaining the chosen raga and rhythmic cycle throughout the piece.

**25.** (C) Thumri - Abstract svara patterns with no emotion
This light-classical vocal form is actually renowned for its intense emotional appeal and focus on lyrical expression. Rather than being abstract or devoid of feeling, it utilizes melodic variations to emphasize the meaning of every word, often exploring themes of love and devotion. The performer is granted the freedom to introduce subtle shades of different ragas to heighten the expressive impact.

**26.** (A) P-2, Q-3, R-1, S-4
The Ashtapadi consists of eight stanzas, while the Chindu is a popular folk melody from the southern regions. Narrative songs used in musical operas are known as Darus, serving to advance the plot or introduce characters. Lastly, the Thaya represents an ancient melodic framework that influenced the development of early ragas and foundational concepts in the classical music tradition.

**27.** (D) Kriti
While many devotional forms like verses and prose-like praises are sung with melodic freedom and no fixed pulse, the standard concert composition requires strict adherence to a rhythmic cycle. This form is structured with specific sections and is always performed within the boundaries of a chosen tala. The rhythmic foundation is essential for supporting the complex melodic variations and sangatis.

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cycle. Techniques like singing the theme in different speeds further demonstrate the artist's rhythmic dexterity.

**10.** (A) Both Statement I and Statement II are correct.
Melodic improvisation within a fixed lyrical phrase requires the artist to explore different variations while maintaining the original text and its placement in the time cycle. Similarly, the rhythmic weaving of solfa syllables must be executed with precision, ensuring that the improvised passage concludes perfectly at the starting point of the composition. Both techniques are essential components of manodharma.

**11.** (D) Tevaram
These sacred hymns represent a significant body of ancient Tamil devotional literature dedicated to Lord Shiva. Composed by the three prominent Saivite saints, they are set to the traditional Pann system of music, which predates the modern raga classification. These songs remain a vital part of temple rituals and continue to be preserved through a dedicated lineage of traditional singers.

**12.** (A) I, II and IV
This massive compilation consists of four thousand Tamil verses dedicated to the glory of Lord Vishnu. Authored by the twelve Alwar saints, these hymns were later systematically organized and compiled by the scholar Nathamuni. They serve as a cornerstone of the Bhakti movement in South India, translating complex philosophical concepts into accessible poetry that is still sung in temple ceremonies.

**13.** (C) It primarily extols the virtues of Lord Vishnu.
Arunagirinathar is the renowned author of these sacred hymns, which are celebrated for their sophisticated rhythmic structures known as Chandam. While these compositions employ a rich blend of Tamil and Sanskrit vocabulary to praise the divine, they are specifically dedicated to Lord Murugan. The intricate tala patterns within these songs make them a unique and technically demanding part of the repertoire.

**14.** (C) A is true but R is false.
Compositions that feature a sequence of different ragas allow the musician to showcase various melodic moods in a single piece. While the transition from one raga to another is systematic and carefully planned, these works are typically set to a specific rhythmic cycle. This ensures that the overall performance remains cohesive and provides a stable foundation for the melodic changes.

**15.** (A) Sloka - Devotional verse sung without tala
This form of devotional poetry consists of Sanskrit verses that are recited with a focus on melodic expression rather than a fixed rhythmic cycle. Because they are sung without a strict tala, the performer has the freedom to explore various ragas and moods within a single rendition. This flexibility makes them a popular choice for introducing a more structured musical composition.

**16.** (A) P-4, Q-1, R-3, S-2
Jayadeva authored the Ashtapadi, while Narayana Teertha is known for the Tarangam. The Thiruppavai is a celebrated work by the saint Andal, and the Thiruvasagam was composed by Manikkavasagar. Each of these composers made significant contributions to the devotional and classical music traditions of India, creating works that remain central to the religious and cultural life of the region.

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**17.** (B) Tillana
Group kritis are sets of compositions unified by a specific theme, deity, or philosophical concept, such as those dedicated to the planetary bodies or the sacred chakras. Famous examples include the masterpieces by Tyagaraja and Dikshitar. In contrast, the excluded form is a standalone rhythmic piece characterized by percussive syllables, typically used to conclude a performance rather than being thematic.

**18.** (A) IV, I, II, III
The evolution of North Indian classical music began with the ancient Prabandha, which later gave rise to the majestic and austere Dhrupad style. As musical tastes shifted toward greater ornamentation and melodic freedom, the Khayal became the dominant vocal form. Finally, lighter and more expressive styles like the Thumri emerged, focusing on romantic and devotional themes through lyrical improvisation.

(C) Metrically free and unmetered rhythmic delivery
(D) Seamless transitions exclusively using solfa syllables

**279.** What was the initial focus of structural inquiry during the philological seminar?
(A) Evaluating the unmetered lyrical properties of the Viruttam
(B) Analyzing the prose-like rhythmic progression of the Dandakam
(C) Assessing the historical relevance and phrasing of Thaya
(D) Documenting the various scale modulations present in the Ragamalika

**280.** What significantly enriched the evolutionary complexity of historical compositional design according to the seminar?
(A) The complete abandonment of linguistic significance
(B) The exclusive adherence to singular melodic frameworks
(C) Merging vocal performances completely into theatrical choreographies
(D) Alternating between rhythmic boundaries and unmetered emphasis

**Direction :** Please read the following source carefully.

*An archival review conducted by a specialized linguistic committee sought to categorize the functional attributes of distinct thematic verses and narrative musical structures. The investigation rigorously analyzed the specific performative mechanisms of the Churnika, Sloka, Daru, Ashtapadi, and Tarangam. The committee initially examined the Churnika, categorizing its formal, prose-like structural delivery typically utilized for introductory thematic declarations. Subsequently, the analysis focused on the Sloka, documenting its rigid adherence to specific syllabic meters and its execution as an unmetered, contemplative melodic recitation. The research methodology then pivoted to narrative structures, strictly observing the Daru for its dynamic integration into theatrical contexts, characterized by its brisk rhythmic progression and storytelling functionality. Further comparative analysis was directed toward the Ashtapadi and the Tarangam. Scholars noted the Ashtapadi for its standardized eight-stanza architectural framework, which heavily influenced the structural development of subsequent lyrical forms. Concurrently, the Tarangam was assessed for its unique rhythmic vitality and its specialized application in specific performative traditions. Through this rigorous archival documentation of Churnika, Sloka, Daru, Ashtapadi, and Tarangam, the committee mapped the diverse structural methodologies employed to convey narrative and linguistic frameworks.*

Based on the above source, attempt the following five questions.

**281.** How does the Churnika typically function within thematic delivery?
(A) As a formal, prose-like delivery for introductory declarations
(B) As an unmetered, contemplative melodic recitation
(C) As a dynamic storytelling framework within complex theatrical contexts
(D) As a standardized eight-stanza architectural structure

**282.** What specific structural adherence is documented for the Sloka?
(A) Dynamic integration into brisk, sequential theatrical progressions
(B) Rigid adherence to syllabic meters as melodic recitation
(C) A formal, prose-like rhythmic phrasing used exclusively for introductions
(D) A standardized structural framework relying heavily on rhythmic syllables

**283.** Which form is characterized by its brisk rhythmic progression and storytelling functionality in theatrical contexts?
(A) Churnika
(B) Daru
(C) Sloka
(D) Tarangam

**284.** What distinct architectural framework heavily influenced subsequent lyrical forms via the Ashtapadi?
(A) A standardized eight-stanza architectural design
(B) An unmetered, contemplative recitational style

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**28.** (A) I, II, III, IV
A traditional recital typically begins with a foundational composition that follows a specific structural sequence. It starts with the opening section, followed by a secondary thematic part, and concludes its first half with a pre-composed svara passage. The second half begins with a new melodic section, providing a comprehensive overview of the raga's grammar and essential phrases for the student.

**29.** (A) I, II, III and V
Sets of compositions unified by a specific theme are a significant part of the classical repertoire. These include the famous five gems of Tyagaraja and the works dedicated to planetary deities by Dikshitar. While various composers created such thematic groups, they often focus on philosophical or religious concepts, showcasing the composer's mastery over specific ragas and their devotion to certain deities.

**30.** (C) Statement I is correct but Statement II is incorrect.
Thiruvaimozhi is a celebrated part of the four thousand Tamil verses compiled by Nathamuni, representing the pinnacle of Vaishnavite devotional poetry. It was authored by the saint Nammalvar. However, the Thiruppavai, which consists of thirty verses describing a sacred vow, was composed by the female saint Andal rather than Nammalvar, making the second part of the statement factually inaccurate.

**31.** (A) Churnika
This specific form of musical praise is characterized by its continuous, prose-like flow without being segmented into rhythmic cycles. It is traditionally used to extol the virtues of a deity or a royal patron in a majestic and flowing manner. Because it lacks a fixed tala, the performer focuses entirely on the melodic delivery of the text and the emotional impact.

**32.** (B) I, III and IV
As one of the most ancient forms of North Indian music, this style emphasizes the purity of the raga and a disciplined approach to melody. It avoids fast, frivolous ornamentations, focusing instead on majestic glides and deep resonance. Legendary figures like Swami Haridas were master exponents of this austere tradition, which typically uses the pakhawaj for a powerful rhythmic accompaniment.

**33.** (B) It is divided into Bada Khayal (vilambit) and Chhota Khayal (drut).
This dominant vocal form in North Indian music is structured into two main parts based on tempo. The first section is slow and expansive, allowing for detailed melodic exploration, while the second section is performed at a faster pace with more rhythmic emphasis. This structure provides a balanced performance that showcases both the artist's creative imagination and their technical agility.

**34.** (A) Both A and R are true and R is the correct explanation of A.
Mastery of this specific Hindustani vocal form is exceptionally difficult due to its unique and demanding technical requirements. The performer must execute a series of rapid, short, and continuous melodic patterns that bounce and roll without pause. Originating from the songs of regional travelers, it was formalized into a classical style that tests the singer's vocal flexibility and rhythmic control.

**35.** (C) Chaturang - Folk dance of Punjab
The musical form mentioned consists of four distinct sections, which typically include poetic lyrics, tarana syllables, solfa notes, and drum bols. Although often associated with classical vocal traditions, its categorization varies across regional styles. Mastering this form requires proficiency in multiple rhythmic and melodic disciplines, as the performer must seamlessly transition between these diverse components during a single performance.

**36.** (A) P-2, Q-4, R-3, S-1
Different musical forms are defined by their unique structural priorities. Some emphasize a complete lack of lyrics to focus on pure melody and rhythm, while others provide sahitya for every single note. Basic instructional forms are often simple and devoid of embellishments, whereas devotional songs prioritize the spiritual meaning of the lyrics over the architectural complexity of the musical setting.

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**37.** (C) Drut
Ancient musical treatises describe a structured form consisting of four primary melodic sections and six auxiliary elements. The four sections include the introduction, the connecting link, the constant main body, and the concluding part. While tempo is an important aspect of any performance, it is not classified as a structural component or dhatu of this specific ancient and highly disciplined composition.

**38.** (A) I, II, III, IV
The progression of a traditional ancient composition follows a specific logical order. It begins with the introductory section that establishes the theme, followed by a connecting part that leads into the central, indispensable body of the work. The entire piece is brought to a close with a final section that often includes the signature or dedication of the composer or poet.

**39.** (A) I, II, III and V
This highly evolved musical form represents the perfection of structural design and melodic beauty. It grew from earlier devotional songs, gaining greater complexity through the addition of variations known as sangatis. The great composers of the classical era standardized this format, which balances technical brilliance with lyrical depth, making it the most prominent feature of modern concert performances today.

**40.** (C) Statement I is correct but Statement II is incorrect.
This vibrant and fast-paced composition is traditionally performed at the end of a music or dance program to provide a spirited conclusion. It is characterized by the use of rhythmic syllables and catchy melodies rather than slow, dense poetry. While it includes a small section of lyrics, the primary focus is on technical precision and energetic rhythmic patterns that engage the audience.

**41.** (C) Padam
This classical form is designed to explore the nuances of romantic and devotional emotions through a slow and meditative tempo. The lyrics typically depict the soul's yearning for the divine, expressed through the metaphor of a human relationship. It requires a high level of artistry to render the delicate ornamentations and maintain the emotional intensity throughout the entire performance.

**42.** (A) I, II and III
These compositions are unique for their blend of rhythmic patterns and lyrical text. While they originated in the context of dance, they were elevated to a sophisticated concert form by masters who added significant melodic and philosophical depth. Each section typically features a combination of solfa notes and corresponding lyrics, making them technically challenging and musically rewarding for the performer.

**43.** (D) It strictly adheres to rhythmic rigidity without any melodic improvisations.
This light-classical vocal form is actually defined by its flexibility and focus on expressive melodic variations. It encourages the performer to improvise using the technique of bol-banav, where the meaning of the words is highlighted through different musical phrases. It is not rigid, as the artist may even subtly incorporate elements from other ragas to enhance the emotional impact of the lyrics.

**44.** (A) Both A and R are true and R is the correct explanation of A.
The compilation of four thousand Tamil verses was a revolutionary effort to bring spiritual and philosophical knowledge to a wider audience. By using the regional language instead of traditional scholarly Sanskrit, the saints were able to express profound truths through emotional and accessible poetry. This approach successfully fueled the growth of the Bhakti movement by making divinity personally relatable to everyone.

**45.** (C) Thiruvasagam - Nammalvar
The Thiruvasagam is a fundamental work of Tamil Saivite devotional literature consisting of hymns that express profound spiritual yearning and philosophy. Although different saints contributed to the vast collection of Tamil sacred music, these specific verses are traditionally associated with the path of devotion. The hymns are revered for their emotional depth and are regularly recited in religious and cultural contexts.

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**46.** (A) P-3, Q-4, R-1, S-2
Melodic improvisation takes several forms, from rhythmic phrases without a fixed cycle to the elaboration of a single composed line within a tala. Musicians also create spontaneous svara passages that conclude at a specific point in the rhythm. Each technique requires different skills, such as rhythmic precision, melodic imagination, and a deep understanding of how to weave lyrics into musical variations.

**47.** (A) Extensive use of fast sargam taans
This majestic and ancient style of music is characterized by its austerity and focus on the purity of the raga. It emphasizes slow, resonant developments and the use of the pakhawaj for a powerful rhythmic foundation. Fast, virtuosic note patterns are generally avoided to maintain the sober and meditative atmosphere that defines this traditional form of vocal and instrumental expression.

**48.** (A) I, II, III, IV
A standard classical vocal performance typically begins with a slow, expansive exploration of the raga to establish its mood and structure. This is followed by a composed section where the artist integrates rhythmic variations and lyrics. As the performance progresses, the tempo increases, leading to more complex and rapid melodic passages that showcase the performer's technical agility and creative energy.

**49.** (A) I, II and III
This Hindustani vocal form is characterized by the integration of three distinct musical elements within a single composition. It typically features melodic solfa notes, poetic verses, and rhythmic syllables derived from the tarana or drum patterns. Performing this style requires the artist to balance these diverse components while maintaining a consistent rhythmic framework and the specific characteristics of the chosen raga.

**50.** (C) Statement I is correct but Statement II is incorrect.
Ancient Tamil devotional hymns are structured according to a unique system of melodic frameworks that predates modern classifications. These frameworks share significant similarities with the later raga system, showing a clear historical and technical link between the ancient musical traditions of the south and contemporary classical music. Thus, the ancient hymns remain a foundational influence on the development of the region's music.

**51.** (C) Tiruppugazh
These sacred compositions are famous for their unique and highly complex rhythmic meters that require great precision to perform. Unlike other devotional hymns that may focus more on simple melodic flow, these works emphasize a sophisticated interplay between lyrics and syncopated beats. This distinctive rhythmic style makes them both a challenging technical exercise and a powerful medium for spiritual expression.

**52.** (A) I, II and IV
This form of musical and literary praise is distinguished by its continuous and unbroken flow, resembling a rhythmic prose recitation. It lacks the typical divided structure found in other classical songs and is performed with a steady, driving pulse. This unique format allows for a majestic and cumulative effect, making it highly effective for chanting long passages of praise and devotion.

**53.** (C) The transition from one raga to another is completely random and unstructured.
A composition that weaves multiple ragas together is a highly structured work that requires careful planning and technical skill. The transitions between different melodic sections are systematically designed, often using pre-composed svara passages to ensure a smooth and pleasing shift in mood. Such works follow a logical progression, showcasing the artist's ability to maintain a cohesive structure while exploring diverse ragas.

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**54.** (A) Both A and R are true and R is the correct explanation of A.
This vibrant folk melody is deeply rooted in the cultural and religious traditions of Tamil Nadu. It is specifically associated with the devotional practice of carrying decorated offerings on a long journey to sacred hilltop temples. The catchy and rhythmic nature of the music serves to inspire and sustain the pilgrims during their walk, reflecting a powerful connection between music and faith.

**55.** (D) Dhamar - Sung predominantly during the Holi festival
This specific vocal form is intrinsically tied to a major seasonal celebration and focuses on the playful and devotional themes associated with certain deities. It is performed with a unique rhythmic foundation and traditionally uses the pakhawaj for accompaniment. The festive nature of the lyrics and the vigorous style of delivery reflect the joyful and spirited atmosphere of the spring holiday season.

**56.** (A) P-3, Q-4, R-1, S-2
Rhythmic and melodic variations define different musical forms. While some compositions strictly adhere to specific fourteen-beat cycles, others are performed without any fixed tala to allow for total melodic freedom. Advanced improvisational suites may involve performing the same theme at multiple speeds. Meanwhile, fast-paced pieces often use rhythmic syllables to create a vibrant and energetic conclusion to a recital.

**57.** (C) Tarana
Many celebrated musical forms have their origins in the rich devotional and cultural history of South India, including ancient hymns and lighter romantic styles. However, the form that focuses on rhythmic and often meaningless syllables originated in the North Indian classical tradition. It is believed to have been developed by early medieval musicians as a way to explore vocal melody and speed.

**58.** (A) I, II, III, IV
This complex vocal form follows a specific sequence where the artist first presents meaningful poetic lyrics. This is followed by a section of rhythmic syllables and then a passage of melodic solfa notes. The entire composition concludes with a segment that mimics the percussive sounds of the drum. This structured progression requires the singer to master four diverse styles within a single piece.

**59.** (A) I, II, III and V
Sets of thematic compositions are a hallmark of the classical tradition, reflecting the composer's deep devotion and technical mastery. These include the famous five gems of Tyagaraja and the works dedicated to planetary deities by Dikshitar. While various composers created such series, they are often unified by a specific religious or philosophical purpose, demonstrating how classical music can serve as a spiritual exercise.

**60.** (C) Statement I is correct but Statement II is incorrect.
The celebrated medieval work Gita Govinda consists of several songs, each traditionally structured with eight stanzas. These compositions explore the divine love and emotional experiences of Radha and Krishna through beautiful Sanskrit poetry. While the work is central to devotional music, it does not describe the relationship between Shiva and Parvati, which belongs to a different mythological and philosophical context.

**61.** (C) Gitam
This simple and structured musical form serves as an essential instructional tool for students after they have mastered basic note exercises. It helps beginners understand how to align melodic phrases with lyrical syllables in a consistent rhythmic cycle. These pieces are typically devoid of complex variations, allowing the learner to build a solid foundation before moving on to more sophisticated classical compositions.

**62.** (A) I, II and III
As an ancient and highly structured musical form, the Prabandha laid the technical foundation for many modern classical styles. It is defined by its use of melodic parts and structural elements like notes, rhythm, and text. Although it is no longer the primary form performed in contemporary concerts, its influence is still felt in the architecture of modern songs and improvisational techniques.

**63.** (A) It is a fundamental part of the Krishna Leela Tarangini by Narayana Teertha.
These Sanskrit compositions are the core of a massive musical work that describes the life and miracles of Lord Krishna. They often conclude with vibrant rhythmic patterns that make them highly suitable for dance. Authored by a prominent saint-composer, these pieces are a vital part of the devotional music tradition, blending sophisticated classical grammar with an accessible and engaging melodic style.

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**64.** (A) Both A and R are true and R is the correct explanation of A.
Expanding on a single line of text requires a high level of expertise because the artist must create new melodic patterns without changing the lyrics. The performer must also ensure that every variation fits perfectly within the established rhythmic cycle. This technique tests the musician's creative imagination as well as their ability to maintain the integrity of the original poetic and rhythmic structure.

**65.** (B) Kalpanasvara - Pre-composed lyrical verses
This technique actually refers to the spontaneous improvisation of melodic solfa syllables during a performance. Rather than being pre-composed, it requires the artist to create and execute complex patterns on the spot, ensuring they conclude accurately at the starting point of the song. It is a vital part of manodharma, showcasing the performer's rhythmic dexterity and mastery over the raga's notes.

**66.** (A) P-3, Q-4, R-2, S-1
Andal is the author of the Thiruppavai, while Manikkavasagar is known for the Thiruvasagam. The Kavadi Chindu is a celebrated folk style associated with Annamalai Reddiar, and Arunagirinathar is famous for composing the Tiruppugazh. Each of these figures played a crucial role in developing the southern devotional music tradition, creating works that blend literary excellence with profound spiritual and musical resonance.

**67.** (C) Absolute absence of any set tala (rhythm)
This highly developed musical form is defined by its sophisticated structural sections and is always performed within a specific rhythmic cycle. It provides a balanced framework that includes pre-composed melodic variations and opportunities for spontaneous improvisation. The presence of a fixed tala is essential for maintaining the architectural integrity of the piece while the musician explores complex sangatis and ornamentations.

**68.** (D) Niraval followed by Kalpanasvara
A musician often transitions from an elaborate melodic expansion of a lyrical phrase into a series of improvised solfa patterns. This sequence allows the artist to first explore the emotional and melodic potential of the words before showcasing their technical agility through complex rhythmic permutations. Both parts must conclude precisely at a specific point in the tala, demonstrating the performer's creative mastery.

**69.** (A) I, II, IV and V
These narrative songs are essential components of traditional South Indian musical dramas and operas. They serve to move the plot forward, describe the emotions of the characters, or introduce them as they enter the stage. With their catchy rhythms and melodic appeal, they bridge the gap between pure music and theatrical storytelling, reflecting a highly developed ancient tradition of musical theater.

**70.** (A) Both Statement I and Statement II are correct.
Group singing in the Hindustani tradition involves a collective performance where multiple voices blend together, usually in unison. This practice emphasizes the power of collective devotion and creates a rich, resonant sound. While modern interpretations may include more complex arrangements, the traditional focus remains on a unified melodic delivery that highlights the beauty of the composition and the shared energy of the performers.

**71.** (D) Four colors or four parts
This rare and technically challenging Hindustani vocal form derives its name from the four different components it incorporates into a single piece. These sections include meaningful poetic lyrics, rhythmic syllables, solfa notes, and percussive drum sounds. The performer must demonstrate a high level of proficiency by seamlessly integrating these diverse musical styles while maintaining the integrity of the raga and the time cycle.

**72.** (A) I, II and IV
As an ancient form of raga improvisation, this style served as a precursor to modern rhythmic melodic techniques. It utilized specific characteristic phrases to outline the identity of a raga before the main performance. While it is documented in historical musical treatises and played a significant role in the past, it has largely been replaced by other improvisational forms in contemporary concerts.

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**108.** (C) Dhamar
This festive vocal form is characterized by its association with a specific fourteen-beat cycle and the use of the pakhawaj for a powerful accompaniment. The lyrics traditionally describe the colorful and playful activities of deities during the spring festival. Its vigorous and robust style distinguishes it from other classical forms, reflecting a joyful and energetic atmosphere that is central to its traditional performance.

**109.** (A) I, II, III and V
These devotional Tamil poems are traditionally sung without a fixed rhythmic cycle, focusing instead on melodic expression and emotional depth. They are often performed as a prelude to a more structured composition, allowing the artist to explore various ragas and establish a spiritual mood. The lack of a strict tala grants the singer the freedom to emphasize the poetic meaning through varied melodic movements.

**110.** (A) Both Statement I and Statement II are correct.
This light-classical vocal form includes two distinct approaches, one focused on fixed rhythmic compositions and the other on expressive melodic variations of the words. The rhythmic version is particularly suited for fast-paced dance movements, emphasizing vocal agility and percussive alignment. Both styles prioritize the emotional interpretation of the lyrics, allowing the performer to use nuanced ornamentations and even subtle shades of different ragas.

**111.** (A) Kriti
This sophisticated musical structure is the most prominent form in modern southern classical concerts. It evolved from ancient models, refining the balance between pre-composed melodic beauty and lyrical devotion. Each piece is meticulously designed with specific structural sections and allows ample scope for spontaneous improvisation. This combination of architectural stability and creative freedom makes it a cornerstone of the classical repertoire today.

**112.** (A) I, II and IV
Sets of compositions unified by a theme are a major contribution of the great masters. These include works dedicated to sacred chakras, specific pilgrimage sites, and the deities associated with the days of the week. While various composers created these thematic series, each set reflects a unique philosophical vision and technical mastery. They provide a comprehensive map of the composer's devotion and musical genius.

**113.** (D) It was originally composed in the Tamil language.
This celebrated medieval work consists of songs traditionally structured with eight stanzas, exploring themes of divine love through elegant Sanskrit poetry. Authored by the poet Jayadeva, it became a foundational text for devotional music across India. While its influence spread far and wide, it was uniquely composed in Sanskrit, blending highly sophisticated literary style with a deep and emotive melodic structure.

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**114.** (A) Both A and R are true and R is the correct explanation of A.
This specific composition is designed as a technical exercise that emphasizes the relationship between melody and rhythm without the use of lyrics. By focusing purely on solfa notes and melodic patterns, it provides an ideal foundation for executing intricate footwork in classical dance. The absence of sahitya allows the performer and audience to concentrate entirely on the rhythmic precision and technical movements.

**115.** (C) Syama Sastri - Divyaprabandham
The compilation of four thousand sacred Tamil verses was the work of ancient Alwar saints, not the prominent classical composer mentioned. While the latter is famous for his technical and emotional masterpieces in the Carnatic tradition, the devotional verses belong to an earlier era of the Bhakti movement. Each contributed significantly to the region's cultural heritage but through very different musical and literary forms.

**116.** (A) P-1, Q-2, R-3, S-4
Ancient musical forms were defined by several structural parts that provided a clear progression for the composition. These included an introductory section, a part that connected different melodic themes, and a central core that remained constant throughout the piece. Finally, a concluding section often featured a dedication or signature. Together, these parts ensured that

**82.** (A) I, III and IV
This technique involves the spontaneous improvisation of melodic solfa notes during a performance. The musician must create various patterns that showcase the characteristic movements of the raga while adhering strictly to the rhythmic cycle. A crucial requirement is that every improvised passage must conclude precisely at the starting point of the song's line, demonstrating the performer's rhythmic calculation and creative agility.

**83.** (C) They are structured in the ancient Pann system.
These sacred Tamil hymns were composed by three prominent Saivite saints and are organized according to an ancient melodic system that predates modern raga classifications. They represent a significant part of the devotional heritage of South India and are traditionally dedicated to praising Lord Shiva. The preservation of these songs through the centuries has maintained a vital link to ancient musical practices.

**84.** (A) Both A and R are true and R is the correct explanation of A.
Performing this sophisticated classical form requires a mature musical sensibility because of its extremely slow tempo and focus on deep emotional expression. The musician must use nuanced ornamentations and delicate movements to evoke the specific mood of the lyrics, which often depict the yearning for the divine. This makes it a benchmark for judging an artist's ability to handle complex ragas and emotions.

**85.** (C) Divyaprabandham - Appar
The massive collection of four thousand Tamil verses dedicated to Lord Vishnu was authored by the twelve Alwar saints, not the Saivite saint mentioned. Each group of saints contributed to a distinct devotional tradition, with one focusing on Vaishnavite philosophy and the other on Saivite hymns. This distinction is central to understanding the historical and religious development of sacred music in South India.

**86.** (A) P-4, Q-1, R-2, S-3
Various technical terms describe the structural and improvisational elements of a composition. These include the starting point of the rhythm, the central pause in a melodic theme, and pre-composed note passages that enhance the beauty of the piece. A crowning rhythmic phrase is often used as a flourish to conclude a section, showcasing the performer's precision and command over the time cycle.

**87.** (D) Uncompromising rigidity of the poetic meter over melody
This dominant North Indian vocal form is celebrated for its emphasis on creative imagination and melodic flexibility. While it follows a general structural framework, the artist is encouraged to use various ornamentations and rapid note patterns to explore the raga. Unlike more austere and rigid styles, it allows the melody to take precedence, providing a vast canvas for spontaneous and expressive improvisation.

**88.** (A) Ragam-Tanam-Pallavi
A performance that begins with an expansive melodic exploration, followed by a rhythmic pulse without a fixed cycle, and concludes with a central theme in multiple speeds, represents the most sophisticated suite in classical music. It tests the artist's mastery over all aspects of the tradition, from creative raga development to extreme rhythmic precision. This comprehensive format is the pinnacle of a recital.

**89.** (A) I, II, III and V
This fast-paced North Indian form utilizes rhythmic syllables and often includes Persian or Arabic text alongside melodic notes. It is believed to have been developed by early medieval musicians and is typically performed at a brisk tempo to showcase vocal agility. Its vibrant and energetic nature provides a spirited conclusion to a classical vocal performance, similar to certain high-speed forms in other traditions.

**90.** (C) Statement I is correct but Statement II is incorrect.
Ancient musical compositions were defined by four primary melodic parts, including an introduction, a connecting link, and a concluding section. The third part is particularly significant as it serves as the indispensable and constant main body of the work, providing stability and continuity. Without this essential core, the structure of the ancient form would be

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**73.** (C) It is usually performed at the end of a concert as a concluding piece.
This compositional form is actually typically performed at the very beginning of a recital to establish the raga and warm up the artist's voice or instrument. It provides a comprehensive map of the raga's grammar, essential phrases, and characteristic movements. Practicing this form in multiple speeds is a fundamental exercise that helps develop technical dexterity and a steady sense of rhythm.

**74.** (A) Both A and R are true and R is the correct explanation of A.
While sharing some themes of love and separation, this style is considered lighter than more profound classical works because of its brisk tempo and accessible language. It uses colloquial expressions that are easily understood by a wide audience, providing a refreshing and engaging contrast to slower, more meditative compositions. This makes it a popular choice for the concluding segments of a concert.

**75.** (D) Nritya Nataka - Drama enacted primarily through dance and abhinaya
Classical dance dramas are distinguished by their emphasis on visual storytelling through stylized movements and facial expressions. Every aspect of the performance, from the costumes to the choreography, is designed to bring a narrative to life on stage. This form combines the melodic beauty of music with the physical discipline of dance to create a comprehensive and immersive theatrical experience.

**76.** (A) P-4, Q-3, R-1, S-2
Different North Indian musical forms are associated with specific technical features and accompaniment styles. Some focus on expressive melodic variations of the lyrics, while others emphasize rapid rhythmic syllables. The most austere forms traditionally use the pakhawaj for a powerful resonance, and festive compositions are often set to a specific fourteen-beat cycle to reflect a joyous and spirited mood.

**77.** (C) Tarana
Most of the mentioned musical forms emerged as a direct expression of the intense devotion and spiritual longing characteristic of various regional movements. They were used by saints to praise the divine and spread philosophical teachings in accessible languages. In contrast, the form that focuses on rhythmic syllables is more of a technical melodic exercise, highlighting vocal speed and rhythmic patterns rather than devotional text.

**78.** (D) Niraval
This advanced improvisational technique involves taking a specific line of a composition and creating multiple melodic variations while keeping the text and its rhythmic placement constant. It requires the musician to explore the raga's nuances through the medium of the lyrics, balancing technical skill with emotional expression. Each variation must fit perfectly within the boundaries of the established time cycle or tala.

**79.** (A) I, II, III and V
The central line of an elaborate improvisational suite is a sophisticated composition that showcases the artist's mastery over melody and rhythm. It is divided into two parts by a specific pause, requiring precise mental calculation and technical control. While it uses meaningful lyrics, its primary purpose is to serve as a foundation for complex rhythmic variations and creative melodic explorations during a performance.

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**80.** (A) Both Statement I and Statement II are correct.
Devotional songs often prioritize the spiritual meaning and clarity of the lyrics, making them accessible for congregational singing and general worship. In contrast, more advanced classical compositions use the lyrics as a skeletal framework to support intricate musical architecture and sophisticated melodic variations. Both forms play essential roles in the repertoire, representing different balances between literary devotion and technical musical excellence.

**81.** (B) Jatisvaram
This specific composition is an essential part of the classical dance repertoire, consisting entirely of melodic notes and rhythmic patterns without any lyrical text. Its structure is similar to that of a swarajati, but its lack of sahitya means it is used primarily to showcase technical footwork and pure movement. It provides a stable and vibrant foundation for exploring complex rhythmic sequences.

for its intense emotional appeal and profound spiritual insights, often associated with a specific sacred temple site. While it is written in pure Tamil, its philosophical depth and poetic beauty have made it a revered text that continues to be recited today.

**100.** (A) Both Statement I and Statement II are correct.
In the traditional austere style of North Indian vocal music, the four stylistic schools represent different historical lineages and technical approaches to performance. Each school is defined by unique characteristics in raga development, rhythmic emphasis, and melodic ornamentation. These lineages have preserved the majestic and disciplined nature of the form, ensuring that its traditional rules and aesthetic values are passed down through generations.

**101.** (B) Tillana
This vibrant and fast-paced composition is a highlight of both music and dance recitals, characterized by the use of percussive rhythmic syllables. It typically follows a structured melodic format and includes a small section of lyrics dedicated to a deity or patron. The energetic tempo and syncopated beats make it an ideal choice for a spirited and impressive conclusion to a performance.

**102.** (A) I, II and III
The first half of a foundational classical composition consists of the opening theme, a secondary thematic section, and a pre-composed passage of melodic notes. Together, these elements introduce the essential characteristics and grammar of the raga to the student. This structured sequence provides a solid foundation for learning how to develop melodic phrases within the constraints of a specific rhythmic cycle.

**103.** (C) Gitams feature Pallavi, Anupallavi, and Charanam
Unlike more complex classical compositions, this basic instructional form lacks the divided structural sections found in advanced works. It consists of a simple, continuous melody that flows along with the lyrics without major structural breaks. This simplicity is intentional, as it helps beginners focus on mastering the relationship between notes and syllables without the added complexity of navigating different thematic sections.

**104.** (A) Both A and R are true and R is the correct explanation of A.
These devotional verses are highly versatile because they are performed without a fixed rhythmic pulse. This freedom allows the vocalist to transition seamlessly between different ragas to reflect the changing moods and themes of the poetry. By using a variety of ragas, the performer can enhance the emotional impact of the lyrics, creating a rich and evocative melodic experience for the listener.

**105.** (B) Andal - Thiruppavai
The female saint Andal is celebrated for her thirty verses describing a sacred vow dedicated to Lord Krishna. Her work is a vital part of the southern devotional tradition, combining poetic beauty with spiritual longing. Unlike other compilations authored by different groups of saints, her specific contribution is uniquely associated with the themes of seasonal rituals and intense personal devotion to the divine.

**106.** (A) P-1, Q-2, R-3, S-4
Different musical elements enhance the beauty and complexity of a composition. These include melodic variations of a single line, pre-composed note passages that serve as interludes, and crowning rhythmic phrases that conclude a section. Integrating percussive syllables with melodic notes further adds to the rhythmic appeal. Each of these components requires precision and contributes to the overall architectural design of the work.

**107.** (D) RTP (Ragam-Tanam-Pallavi)
Introductory musical exercises and simple compositions are designed for foundational practice, helping students build technical skills and understand basic concepts. These forms are typically pre-composed and lack elaborate improvisational requirements. In contrast, the most sophisticated improvisational suite is intended for advanced concert performances, as it demands a high level of creative mastery, rhythmic dexterity, and spontaneous melodic development from the musician.

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incomplete, as it holds the central melodic and poetic theme.

**91.** (D) Pancharatna Kritis
These five masterpieces are considered the most significant group of compositions by a legendary saint-composer, each set in a specific traditional raga. They are unified by their profound philosophical depth and sophisticated musical structure, featuring elaborate variations and rhythmic brilliance. Traditionally performed together during commemorative festivals, they represent the highest standards of technical excellence and devotional expression in the classical music repertoire.

**92.** (A) I, III and IV
This compositional form is distinguished by having lyrical text for every single part, including the sections of melodic notes in the second half. This thorough integration of words makes it the ideal choice for classical dance, where every phrase must be interpreted through expressive movements. Performed at a slower tempo than other similar forms, it allows for detailed and nuanced interpretative storytelling.

**93.** (C) It heavily uses straight, slow glides (meend) and avoids fast permutations.
This specific Hindustani vocal form is actually defined by its use of rapid, rolling, and continuous melodic patterns rather than slow glides. It originated from the folk songs of regional travelers and was refined into a demanding classical style. The performer must maintain a high level of vocal agility to execute the characteristic jumping and bouncy taans that give the form its unique identity.

**94.** (A) Both A and R are true and R is the correct explanation of A.
This highly sophisticated musical structure is considered the pinnacle of the classical tradition because it offers a perfect synthesis of composed beauty and improvisational scope. It provides the musician with a stable architectural framework while allowing the freedom to explore spontaneous melodic and rhythmic variations. This balance between pre-defined form and creative manodharma makes it the most popular and respected concert form.

**95.** (A) Viruttam - Devotional verses sung free-style without a fixed tala
These devotional poems are traditionally recited at the beginning of a musical piece, focusing on melodic expression and emotional delivery without being bound by a strict rhythmic cycle. This lack of a fixed tala allows the performer to explore various ragas and moods, making it a highly effective and flexible tool for introducing a more structured classical composition in a recital.

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**96.** (A) P-2, Q-3, R-4, S-1
Different musical traditions share similar concepts and forms, with North Indian styles often having counterparts in the Southern tradition. Some focus on rhythmic agility and percussive syllables, while others emphasize intricate architectural design or ancient structural discipline. Lighter, expressive forms also exist in both traditions, highlighting romantic emotions through nuanced melodic variations and bol-based improvisation within a stable rhythmic framework.

**97.** (B) Composed predominantly in rapid folk rhythms
These sophisticated classical compositions are dedicated to the nine planetary bodies and are admired for their profound philosophical content and technical brilliance. They utilize a set of traditional time cycles and are set in deep, majestic ragas that reflect the nature of each deity. Rather than using simple folk rhythms, they follow strict classical grammar, showcasing the composer's mastery over complex structures.

**98.** (A) Geya Nataka
This form of musical drama is primarily designed to be experienced through listening, focusing on the narrative and melodic beauty of the songs and verses. While it shares many elements with theatrical performances, such as character introductions and plot development through music, it does not require elaborate dance choreography. This allows the audience to concentrate on the literary and musical excellence of the work.

**99.** (A) I, II, III and V
Composed by a prominent Saivite saint, this collection of hymns is a cornerstone of Tamil devotional literature and philosophy. It is known

the ancient form was well-bound and technically cohesive.

**117.** (D) Pakhawaj accompaniment strictly in Chautal
This rare and technically demanding North Indian vocal form is defined by the integration of four specific musical elements into a single piece. While it requires meaningful lyrics, rhythmic syllables, solfa notes, and percussive drum sounds, it is not limited to a specific instrument or time cycle like some other austere forms. The artist's ability to balance these four components showcases their comprehensive musical knowledge.

**118.** (A) Ragamalika
A composition that weaves a variety of different ragas together provides a rich and diverse melodic experience. The musician uses pre-composed note passages to transition smoothly between the different ragas, ensuring a cohesive flow while highlighting the unique mood of each section. This structural design allows for creative exploration and demonstrates the artist's mastery over multiple melodic frameworks in a single performance.

**119.** (A) I, II, III and V
This devotional song form is characterized by its focus on spiritual lyrics and a simple melodic structure that is easy for a group to follow. It typically uses the same tune for multiple stanzas, making it highly suitable for congregational singing. While it emphasizes devotion, it serves as a historical and structural precursor to more complex and architecturally sophisticated classical compositions.

**120.** (C) Statement I is correct but Statement II is incorrect.
Authored by Arunagirinathar, these sacred hymns are celebrated for their sophisticated rhythmic structures and intense devotion to Lord Murugan. They do not follow a simple, slow classical pulse; instead, they utilize unique and highly complex syncopated meters known as Chandam. These intricate rhythmic patterns require great precision and make the hymns a technically demanding and spiritually powerful part of the devotional tradition.

**121.** (A) Padavarnam has sahitya for all svara sections; Tanavarnam does not.
The primary distinction between these two foundational forms lies in the distribution of lyrical text. While one form only has lyrics for the main thematic sections, the other provides sahitya for every single melodic note, including the technical second half. This thorough integration of words makes the latter version exceptionally well-suited for interpretative dance, where every phrase must convey a specific poetic meaning.

**122.** (A) I, II and III
These Sanskrit compositions are the central element of a major musical work describing the life and miracles of Lord Krishna. They frequently incorporate vibrant rhythmic patterns that make them suitable for dance and are always performed within a specific tala cycle. Authored by a prominent saint, these pieces blend literary sophistication with catchy melodies, making them popular in both concerts and devotional gatherings.

**123.** (B) Prose-like passage sung in praise without tala
This specific form of musical expression consists of prose-like passages that are recited without being bound by a fixed rhythmic cycle. It is traditionally used to praise a deity or monarch in a majestic and flowing manner. By focusing entirely on melodic delivery and the meaning of the words, the performer can create a grand and cumulative effect that is not possible with structured songs.

**124.** (A) Both A and R are true and R is the correct explanation of A.
Unlike more serious and slow-paced classical forms, this style utilizes a brisk tempo and colloquial language to explore accessible themes, including romantic playfulness. It was developed to provide engaging and light-hearted entertainment in both royal courts and for the general public. This focus on catchy melodies and relatable themes makes it a refreshing and popular addition to the concluding segments of a recital.

**125.** (D) Manikkavasagar - Divyaprabandham
The collection of four thousand Tamil verses dedicated to Lord Vishnu was authored by the twelve Alwar saints, while the saint mentioned

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**143.** (D) It is characterized by fast, rhythmic svara permutations.
This sophisticated classical form is defined by its extremely slow tempo and focus on the deep emotional interpretation of romantic and devotional lyrics. It avoids fast rhythmic patterns, focusing instead on nuanced ornamentations and slow melodic movements to evoke the mood of the text. This makes it one of the most challenging forms for a performer, requiring mature artistry and emotional control.

**144.** (A) Both A and R are true and R is the correct explanation of A.
These sacred hymns are unique in the devotional tradition due to their extraordinary rhythmic complexity. The author utilized sophisticated and varied syncopated meters that require great technical skill to execute accurately. This blend of profound spiritual meaning with intricate tala patterns makes the compositions a unique and demanding part of the repertoire, bridging the gap between simple devotion and high classical art.

**145.** (C) Chittasvaras serve as transitions between the ragas.
A composition that incorporates a variety of ragas is a highly structured work that requires systematic planning. Transitions between different melodic sections are carefully designed, often using pre-composed note passages to ensure a smooth and pleasing shift from one mood to another. This format allows the performer to explore diverse ragas while maintaining a cohesive overall structure and rhythmic cycle.

**146.** (A) P-1, Q-2, R-3, S-4
Advanced rhythmic and melodic techniques are central to the improvisational tradition. These include singing a theme in different speeds while the time cycle remains constant, or varying the internal division of the beats. The spontaneous creation of solfa note passages further demonstrates the performer's dexterity. Each technique requires immense concentration and mastery over the complex relationship between melody and the rhythmic pulse.

**147.** (D) Sung exclusively in Chautal
This light-classical vocal form is celebrated for its focus on romantic and devotional expression through flexible melodic variations. It has a historical connection to traditional dance and allows the musician to introduce subtle shades of other ragas to enhance the emotional impact. It is not restricted to a specific austere time cycle, favoring instead those rhythms that support a lyrical and expressive style.

**148.** (B) Chaturang
This rare and technically demanding vocal form derives its name from the four diverse components it integrates into a single performance. It includes meaningful poetic text, rhythmic syllables, solfa notes, and percussive drum sounds. The performer must demonstrate mastery over all four styles, transitioning seamlessly between them while maintaining the integrity of the raga and the time cycle throughout the piece.

**149.** (A) I, II, III and V
Sets of thematic compositions are a significant part of the classical repertoire, unified by a specific religious, philosophical, or astronomical concept. These works showcase the composer's ability to explore a theme comprehensively through various ragas and complex time cycles. While challenging, they provide a deep and evocative experience for the listener, reflecting the highest standards of technical skill and devotion.

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**150.** (C) Statement I is incorrect but Statement II is correct.
As an ancient form of raga improvisation, this style played a significant role in the historical development of melodic techniques, serving as an early model for unmeasured music. While it is documented in classical treatises and provides insight into the evolution of contemporary forms, it is no longer common in modern concert performances, having been replaced by more advanced improvisational suites.

**151.** (A) Varnam
This foundational compositional form serves as a vital bridge between basic note exercises and advanced concert pieces. It provides a comprehensive map of a raga's grammar, essential phrases, and characteristic movements. By practicing this form in different speeds, students develop technical dexterity, vocal or instrumental control, and a steady sense of rhythm, preparing

a vast canvas for creative imagination and melodic flexibility. While the older style focused on austerity and purity, the emerging form allowed musicians to use rapid note patterns and romantic expressions. This synthesis of technical brilliance and emotional versatility made it the dominant choice for modern classical music recitals.

**135.** (A) Tappa - Fast and continuous melodic loops
This specific Hindustani vocal form is defined by its rapid, short, and continuous note patterns that roll and bounce without pause. Refined from regional folk songs, it is considered a technically demanding classical style that tests the singer's vocal agility and rhythmic control. Unlike slower or more meditative forms, it focuses on high-speed melodic sequences that give it a unique and energetic character.

**136.** (A) P-1, Q-2, R-3, S-4
Different bodies of sacred Tamil music have unique characteristics and authorship. Some consist of thirty verses describing a sacred vow, while others are massive collections of hymns dedicated to specific deities. Rhythmic complexity and profound philosophical insights further distinguish these works. Each represents a different facet of the devotional tradition, blending literary excellence with varied melodic and rhythmic styles to express spiritual longing.

**137.** (D) Tevaram
Many musical forms explore the complexities of romantic and devotional emotions through the metaphor of human relationships. These works focus on the yearning of the soul for the divine, expressed through nuanced melodic movements and slow, expressive tempos. In contrast, the ancient Tamil hymns are primarily focused on direct praise and philosophical teachings, following a majestic and disciplined structure that emphasizes spiritual authority.

**138.** (A) Kriti → Niraval → Kalpanasvara
A musician often follows a structured progression during a performance, starting with a pre-composed song. This is followed by the melodic expansion of a lyrical phrase within the time cycle and then a section of improvised solfa notes. This sequence allows the artist to demonstrate both their understanding of the composition and their creative skills in melodic and rhythmic improvisation.

**139.** (A) I, II, III and V
The historical progression of musical forms shows a move from ancient structured models toward devotional songs and eventually to the sophisticated compositions and improvisational techniques used today. The masters of the classical era played a crucial role in standardizing these formats. Contemporary recitals rely on this rich history, where pre-composed frameworks provide the necessary foundation for advanced spontaneous melodic and rhythmic creativity.

**140.** (C) Statement I is incorrect but Statement II is correct.
The elaborate improvisational suite is built around a single, central composed line that serves as the focal point for rhythmic and melodic exploration. This line is highly sophisticated but does not follow the tripartite structure of regular songs. Instead, it is designed to showcase the artist's technical control and creative imagination through varied improvisations, including changes in speed and rhythmic subdivision.

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**141.** (B) To outline the theoretical grammar and characteristic phrases of a raga
This specific instructional form serves as a valuable tool for students by providing a melodic map of a raga. The lyrics describe the raga's essential notes, characteristic phrases, and theoretical rules. By learning these pieces, beginners gain a clear understanding of the musical grammar and the unique identity of each raga before moving on to more complex and expressive compositions.

**142.** (A) I, II and III
These compositions are distinguished by their blend of rhythmic patterns and lyrical text. Originally developed for dance, they were elevated to sophisticated concert pieces by masters who added significant melodic and philosophical depth. Each section typically includes both solfa notes and corresponding lyrics, making them a benchmark for judging a musician's ability to handle complex rhythmic and melodic movements in a performance.

expression, helping to preserve the classical heritage while adapting it for a wider devotional audience.

**161.** (C) Muktayi Svara
This technical section of a foundational composition consists of a series of pre-composed melodic note passages that conclude the first half of the piece. It serves as a comprehensive overview of the raga's essential movements and rhythmic character. Performing this part accurately requires precision and a steady sense of laya, providing a vital transition point in the structural design.

**162.** (A) I, II and III
The great masters of the classical era made fundamental contributions to the standard song format by introducing melodic variations, intricate ornamentations, and complex rhythmic structures. Each composer brought a unique stylistic approach, from the focus on architectural depth and slow tempo to the use of challenging time cycles. Their combined works established the highest standards of technical and emotional excellence in the tradition.

**163.** (D) It can conclude anywhere in the tala cycle randomly.
Spontaneous improvisation using melodic solfa notes is a disciplined technique that requires precise rhythmic calculation. The musician creates various patterns that explore the raga while adhering to the time cycle. A fundamental rule is that every improvised sequence must end exactly at the starting point of the composition's line, demonstrating the artist's technical control and mental agility during the performance.

**164.** (A) Both A and R are true and R is the correct explanation of A.
Lighter and more accessible musical forms are frequently performed toward the end of a concert because they provide an engaging contrast to earlier, more rigorous improvisational suites. With their brisk tempo and colloquial themes, they offer a refreshing melodic experience that is easily appreciated by a wide audience. This shift in mood helps bring the recital to a spirited and energetic conclusion.

**165.** (B) Tarana - Tamil Language
This fast-paced vocal form is part of the North Indian classical tradition and focuses on rhythmic syllables rather than the southern regional language mentioned. It is believed to have been developed by early medieval musicians as a way to showcase vocal speed and rhythmic patterns. While other forms utilize various regional languages for devotional and poetic expression, this form is primarily technical.

**166.** (A) P-4, Q-3, R-2, S-1
Various melodic and rhythmic elements are used to enhance a performance, ranging from simple ornaments on a single note to complex improvisations using specific syllables. Pre-composed variations of a musical line also add depth to a composition. Together, these techniques allow the artist to explore the nuances of a raga and demonstrate their creative and technical mastery within the classical framework.

**167.** (A) Extremely slow, meditative tempo
This specific vocal form is defined by its rapid, continuous, and rolling melodic patterns that bounce through the raga at high speed. It originated from regional traveler songs and was refined into a technically demanding classical style. The emphasis is on vocal flexibility and rhythmic agility rather than a slow, meditative pace, making it one of the most energetic forms in the repertoire.

**168.** (A) Laya (Rhythm) calculation and melodic improvisation
To perform the most sophisticated suite in classical music, an artist must possess exceptional skills in both spontaneous melodic exploration and precise rhythmic mental calculation. The musician must navigate through an elaborate raga development, a rhythmic pulse without a fixed cycle, and a central theme that is manipulated across different speeds and subdivisions. This requires years of rigorous technical and creative training.

**169.** (A) I, II, III and IV
Compositions that weave multiple ragas together follow a systematic structure to ensure a smooth transition from one mood to another. They often use pre-composed note passages and recurring phrases to maintain a cohesive flow. Performed

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them for the demands of complex classical performances.

**152.** (A) I, II and III
The final section of a standard classical composition is typically the longest and often incorporates melodic elements from the preceding sections. It also serves as the location for the composer's signature or dedication. This part of the song provides a complete and satisfying conclusion, often exploring the raga's characteristics in greater detail while maintaining the established rhythmic and poetic framework.

**153.** (C) They are characterized by absolute silence between complex dance footwork.
Musical dramas are designed as a continuous blend of narrative, melody, and rhythm, with various song forms used to advance the plot or introduce characters. While some are meant primarily for listening, they all rely on a vibrant and active musical accompaniment. The idea of long silences between movements contradicts the inherently melodic and communicative nature of these traditional operatic works.

**154.** (A) Both A and R are true and R is the correct explanation of A.
The four thousand Tamil verses composed by ancient saints are revered as a profound source of spiritual and philosophical knowledge. By expressing the deep truths of the Vedic tradition in a regional language, the authors made divinity personally accessible to a wider audience. This successful blending of high philosophy with emotive and relatable poetry played a crucial role in the movement.

**155.** (C) Dhrupad - Purandara Dasa
While the mentioned composer is the seminal figure of the southern classical tradition, he is not associated with the austere North Indian style characterized by purity of raga and the use of the pakhawaj. Each tradition developed its own unique set of rigorous forms and legendary masters who defined their respective aesthetic values and technical rules across different centuries and regions.

**156.** (A) P-1, Q-2, R-3, S-4
Diverse musical forms serve different cultural and technical functions. Some are vibrant folk melodies associated with pilgrimage, while others are narrative songs used in operas or Sanskrit verses sung without a fixed rhythmic cycle. Fast-paced pieces using rhythmic syllables provide energetic conclusions to recitals. Together, these varied forms reflect the rich tapestry of sacred and classical music across different historical periods.

**157.** (C) Jatisvaram
Creative improvisation is a central feature of classical performances, where the artist spontaneously develops a raga, rhythmic pulse, or melodic variation of a lyrical phrase. However, some pieces in the repertoire are pre-composed works that focus on technical note patterns and rhythmic precision without any improvisational elements. These fixed compositions are learned and performed exactly as they were created by the composer.

**158.** (B) Dhrupad
A musician wishing to perform a deeply serious and structurally disciplined piece would choose this ancient vocal style. It is known for its focus on the purity of the raga and uses a robust rhythmic foundation, traditionally provided by the pakhawaj. The style avoids fast, frivolous ornamentations, preferring instead majestic glides and a meditative approach that evokes a sense of grandeur.

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**159.** (A) I, II, IV and V
This light-classical vocal form is renowned for its intense emotional appeal and focus on romantic or devotional themes, often depicting the soul's yearning through metaphor. It has a strong historical connection to dance and emphasizes expressive interpretation through melodic variations. Highly patronized in royal courts, it allows the performer great freedom to use ornamentations like murkis to enhance the meaning.

**160.** (A) Both Statement I and Statement II are correct.
Ancient structured musical models provided the technical framework that influenced later devotional and classical styles. A significant medieval work, characterized by songs with eight stanzas, served as a crucial bridge between these ancient forms and modern music. It blended sophisticated literary style with deep melodic

is famous for his Saivite hymns. Each group represents a different devotional tradition within the South Indian Bhakti movement, with unique focuses on Vaishnavite and Saivite philosophies. These distinct bodies of work form the foundation of the region's sacred musical heritage.

**126.** (A) P-1, Q-2, R-3, S-4
Various composers have contributed to the tradition of musical operas and dramas, each creating works that blend literature with classical music. These dramas utilize specific forms like narrative songs and verses to move the plot forward. The authorship of these masterpieces ranges from the great saint Tyagaraja to other prominent poets, each leaving a lasting legacy in the field of Indian musical theater.

**127.** (D) Bol-banav
This majestic and ancient style of North Indian music is defined by its austerity and discipline. It emphasizes slow melodic developments, the use of rhythmic patterns without a fixed cycle, and powerful drum accompaniment. Techniques that involve expressive and flexible interpretation of lyrics through melodic variations are generally characteristic of lighter forms and are avoided to maintain the sober purity of this traditional style.

**128.** (A) II, I, III, IV
In the educational tradition, students typically progress from simpler devotional songs to more complex and architecturally sophisticated compositions. They begin with straightforward melodic pieces and move toward works that detail sacred rituals. As they gain proficiency, they take on major compositions with intricate variations, eventually mastering the most technically demanding five gems that represent the highest standards of the classical repertoire.

**129.** (A) I, II, III and V
These narrative songs are vital components of traditional musical dramas, serving several important functions like introducing characters or describing the storyline. They are characterized by catchy rhythms and melodic appeal, which help engage the audience while advancing the plot. Their presence in these ancient operas reflects a sophisticated tradition of blending music, poetry, and theater into a comprehensive and effective storytelling medium.

**130.** (C) Statement I is incorrect but Statement II is correct.
Group singing in the classical tradition involves multiple voices performing together, often in unison, to create a powerful and resonant sound. While ancient texts may discuss various ensemble formats, the modern usage of the term specifically refers to choral performances. This practice emphasizes collective energy and is used in both classical and light-classical contexts to present compositions with a rich, unified melodic texture.

**131.** (A) Tanam
This advanced improvisational technique provides a rhythmic pulse to the melody without being bound by a strict time cycle or tala. It is typically performed using specific syllables and serves as the second phase of a sophisticated musical suite. This form bridges the gap between pure melodic exploration and structured composition, testing the musician's ability to maintain a steady pulse and creative flow.

**132.** (A) I, II, III and IV
This Hindustani vocal form is defined by the combination of three distinct elements within a single piece: melodic solfa notes, poetic verses, and rhythmic syllables derived from drum patterns. Mastering this style requires the performer to integrate these diverse components seamlessly while maintaining the characteristics of the raga. It showcases the artist's versatility and their ability to navigate different melodic and rhythmic layers.

**133.** (D) It is entirely devoid of melodic structure and consists only of drum beats.
While it is highly rhythmic and features percussive syllables, this composition is a complete musical form with a clear melodic structure and a short section of lyrics. It is celebrated for its brisk tempo and vibrant patterns, providing a spirited conclusion to both dance and music performances. The combination of melody, rhythm, and text makes it a sophisticated and technically demanding classical work.

**134.** (A) Both A and R are true and R is the correct explanation of A.
The shift in popularity between these two North Indian vocal forms occurred because one offered

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within a specific rhythmic cycle, these works showcase the artist's ability to explore diverse melodic frameworks while adhering to a stable architectural design in a single piece.

**170.** (C) Statement I is incorrect but Statement II is correct.
Ancient devotional hymns from South India represent a sacred musical tradition that is distinct from the North Indian classical style. These songs were composed by prominent saints in the regional language and set to an ancient melodic system. They are recognized as a vital part of the region's spiritual heritage, continuing to be preserved and recited in temple rituals and cultural programs today.

**171.** (C) Udgraha
According to ancient musical treatises, this part of the composition serves as the introductory section that establishes the initial melodic and poetic theme. It is the first of several structural parts that ensure the piece is well-bound and technically cohesive. This structured approach to composition laid the foundation for the sophisticated architectural designs found in later classical and devotional musical forms across India.

**172.** (A) I, II and III
Devotional songs focus primarily on the spiritual meaning of the lyrics and are designed to evoke deep faith and congregational participation. They typically feature a simple melodic structure that is accessible for mass singing. While they serve as important precursors to more complex classical works, their main purpose is to facilitate collective worship and express personal devotion through clear and emotive text.

**173.** (C) It is typically improvised on the spot without any prior mental framework.
The central theme of an elaborate improvisational suite is a carefully constructed line that serves as the foundation for the entire performance. While much of the melodic and rhythmic exploration is spontaneous, the theme itself is a pre-composed phrase designed to highlight the musician's mastery. Performing it accurately across different speeds requires intense concentration and a deep understanding of the rhythmic cycle.

**174.** (A) Both A and R are true and R is the correct explanation of A.
This sophisticated classical form is an essential part of the dance repertoire because its extremely slow tempo provides the necessary space for interpretative storytelling. The emotionally charged lyrics allow the dancer to explore the nuances of romantic and devotional themes through facial expressions and hand gestures. This focus on deep emotional expression makes it a hallmark of advanced interpretative dance.

**175.** (D) Krishna Leela Tarangini - Hindustani Khayal
The major musical work describing the miracles of Lord Krishna consists of Sanskrit compositions that belong to the southern devotional and classical tradition, not the North Indian style mentioned. These pieces are often associated with dance due to their vibrant rhythmic conclusions. While the North Indian form focuses on creative melodic imagination, the Sanskrit work blends literary sophistication with traditional classical grammar.

**176.** (A) P-2, Q-1, R-4, S-3
Technical terms and titles in the classical repertoire often reflect the structure or theme of the work. These include names for compositions that weave multiple ragas together, those dedicated to planetary bodies, or sets of five masterpieces. Others describe the specific number of stanzas in a medieval song. Each term provides insight into the compositional design and the philosophical or technical purpose.

**177.** (C) Udgraha
A standard classical composition is structured into specific thematic sections that include an opening, a secondary part, and a final, often longer, conclusion. These sections provide a balanced framework for melodic and rhythmic exploration. In contrast, the excluded term refers to the introductory part of an ancient and extinct musical form, reflecting a different historical system of structural organization.

**178.** (A) Tappa
A musician wishing to perform a fast-paced and technically demanding piece would choose this specific style, which is characterized by its rapid, rolling melodic patterns. Originating from regional folk songs, it emphasizes vocal

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prioritize emotional expression through bol-based improvisation. Austere traditions focus on the purity of the raga and rhythmic majesty, and technically demanding styles utilize rapid, rolling melodic patterns to showcase vocal agility.

**197.** (D) Tarangam
Most of the mentioned musical forms belong to the ancient and sacred devotional tradition of the south, composed by prominent regional saints to express personal faith and philosophical insights. In contrast, the excluded form consists of Sanskrit compositions describing the life and miracles of a deity. While popular in the southern tradition, it belongs to a different literary and musical lineage than the hymns.

**198.** (A) Lakshana Gitam
This instructional musical form is an essential tool for beginners, as it provides a clear outline of a raga's theoretical grammar. The lyrics describe the essential notes and characteristic phrases of the raga, helping the student understand its unique identity. By mastering these simple pieces, the learner builds a solid foundation in musical theory before moving on to more complex works.

**199.** (A) I, II, III and IV
Creative improvisation is a central feature of classical performance, where the artist spontaneously develops a raga, rhythmic pulse, or melodic variation of a lyrical phrase. Techniques like the expansion of a composed line or the creation of rhythmic solfa patterns test the musician's creative genius and technical control. These improvised forms rely on the foundational rules of raga and tala for their structure.

**200.** (A) Both Statement I and Statement II are correct.
The distribution of lyrical text distinguishes two foundational musical forms. One provides sahitya for every melodic section, including the technical second half, making it ideal for the interpretative storytelling required in classical dance. In contrast, the version intended primarily for concerts and practice lacks lyrics for these sections, focusing instead on the technical execution of note patterns within the rhythmic cycle.

**201.** (B) Prabandha
This ancient and highly structured musical form translates to a composition that is well-bound or well-knit. It was defined by a specific set of structural sections and melodic components that provided a disciplined framework for music. As a precursor to modern classical forms, it laid the architectural and theoretical foundation for much of the sophisticated musical heritage that exists today.

**202.** (A) I, II and IV
This light-classical vocal form is characterized by its emotional intensity and focus on lyrical interpretation, often utilizing regional dialects. Different stylistic schools have emerged, some emphasizing graceful melodic movements and others influenced by high-speed rhythmic patterns. The flexibility of the form allows the performer to use nuanced ornamentations and explore themes of romantic and devotional love with great creative freedom.

**203.** (D) It was entirely formulated by Purandara Dasa.
This sophisticated musical form represents the perfection of structural design and melodic beauty, having evolved over centuries through the contributions of many great masters. It balances pre-composed sections with ample opportunities for spontaneous improvisation, making it the central feature of modern recitals. While influenced by earlier models, its contemporary format was standardized during the golden age of the classical tradition.

**204.** (A) Both A and R are true and R is the correct explanation of A.
Unlike more serious and slow-paced classical forms, this style utilizes a brisk tempo and accessible language to explore themes of romantic playfulness. It was developed to provide engaging entertainment in royal courts and for the general public, prioritizing catchy melodies over spiritual depth. This focus on relatable emotions and light-hearted themes makes it a popular choice for the concluding concert segments.

**205.** (D) Thiruvasagam - Andal
The celebrated work consisting of profound Saivite hymns was authored by the saint Manikkavasagar, not the prominent female saint mentioned. Each belonged to a different

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overview of a raga's grammar. These include the opening theme, a pre-composed melodic note passage, and a section that introduces further rhythmic and melodic variations. In contrast, the excluded term refers to the concluding part of an ancient and extinct musical form, belonging to a different historical structural system.

**188.** (A) Tanam
This advanced improvisational technique involves the creation of a rhythmic pulse without being bound by a fixed time cycle or tala. It is typically performed using specific syllables and serves as a vital bridge between pure raga exploration and the central theme of an advanced musical suite. This form tests the musician's ability to maintain a steady pulse and melodic flow.

**189.** (A) I, II and III
Sets of thematic compositions are significant works that show the composer's mastery over a specific group of ragas or religious concepts. These include the famous five gems of Tyagaraja and the works dedicated to daily temple rituals or particular pilgrimage sites. Unified by a clear philosophical vision, they provide a deep and evocative experience, representing the highest standards of the tradition.

**190.** (A) Statement I is incorrect but Statement II is correct.
This vibrant folk melody is a popular musical form characterized by its simple and catchy rhythms, often associated with traditional pilgrimage practices. Unlike highly sophisticated classical forms that require years of rigorous technical training, it is intended to be accessible and engaging for a wider audience. Its repetitive and energetic nature makes it a perfect medium for communal spiritual expression and joy.

**191.** (A) I, II, III
The evolution of classical music in the south shows a progression from ancient structured models toward devotional song forms and eventually to the sophisticated architectural designs used today. Each stage built upon the technical and aesthetic foundations of the previous era, refining the balance between pre-composed beauty and improvisational scope. This historical development has resulted in a rich and diverse modern concert repertoire.

**192.** (A) I, II and IV
This fast-paced vocal form is defined by the use of rhythmic syllables and is typically performed at a brisk tempo to showcase vocal agility. It serves as a North Indian counterpart to certain high-speed southern compositions and is believed to have been developed by early medieval musicians. Its focus on vocal melody and speed provides an energetic and spirited conclusion to performances.

**193.** (C) Swarajatis are strictly instrumental forms
While focusing on rhythmic and melodic note patterns, these compositions are a sophisticated vocal and instrumental form that includes lyrical text for every section. They originated in the dance tradition but were elevated to complex concert pieces by great masters. Each section typically features a combination of melodic notes and corresponding sahitya, making them technically challenging and expressive classical works.

**194.** (A) Both A and R are true and R is the correct explanation of A.
This rare and technically demanding North Indian vocal form is named for the four diverse musical elements it integrates into a single performance. By combining meaningful lyrics, rhythmic syllables, melodic notes, and percussive drum sounds, it tests the singer's versatility across multiple styles. The artist must transition between these components seamlessly while maintaining the chosen raga and rhythmic framework throughout.

**195.** (D) Tillana - Alapana-dominant composition
While this vibrant and fast-paced piece is a cornerstone of the repertoire, it is defined by its use of rhythmic syllables and catchy melodies rather than elaborate raga exploration. It typically serves as a spirited conclusion to a recital, focusing on technical precision and energetic rhythmic patterns. Other forms in the tradition prioritize devotional lyrics, pure melodic notes, or deep emotional interpretation.

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**196.** (A) P-1, Q-2, R-3, S-4
North Indian classical music features a wide range of vocal forms, each with a specific focus and aesthetic goal. Some emphasize creative imagination and melodic flexibility, while others

flexibility and agility. The bouncy nature of the notes and the continuous flow of high-speed sequences distinguish it from more slow-paced and meditative classical vocal forms.

**179.** <ENO> 179 (A) I, II, III and IV
Narrative songs are vital to the structure of traditional musical dramas and operas, serving to advance the plot, describe emotions, and introduce characters. They are characterized by catchy rhythms and melodic appeal, bridging the gap between pure classical music and theatrical storytelling. These forms reflect a sophisticated ancient tradition where music and narrative are seamlessly integrated into a comprehensive and engaging work.

**180.** (A) Both Statement I and Statement II are correct.
Group singing and ensemble performances have a long history, appearing in ancient texts and continuing into modern times as a vibrant part of the musical culture. Choral singing, where multiple voices blend together, creates a rich and powerful resonance that is effective for both classical and light-classical compositions. This practice highlights collective energy and provides a diverse melodic texture to a performance.

**181.** (A) Padam
This sophisticated classical form is defined by its extremely slow tempo and focus on the deep emotional interpretation of romantic and devotional lyrics. It requires a high level of artistry to render the nuanced ornamentations and maintain the emotional intensity throughout. Because it demands such maturity and technical control, it is often used to judge a musician's mastery over melodic expression.

**182.** (A) I, II and III
This festive vocal form is intrinsically linked to a seasonal celebration and focuses on the playful interactions of deities. It is performed with a unique rhythmic foundation, traditionally set to a specific fourteen-beat cycle and accompanied by the pakhawaj. The vigorous and robust style of delivery reflects the joyous and spirited atmosphere that defines its role in the traditional classical repertoire.

**183.** <ENO> 183 (C) It was composed as a manual for complex rhythmic drumming.
Composed by a prominent saint, this collection of hymns is a revered part of Tamil devotional literature, known for its profound spiritual and philosophical depth. It expresses intense personal devotion and longing for the divine through elegant poetry. While it is central to religious and cultural life, its primary purpose is spiritual expression rather than serving as a technical guide for rhythmic percussion.

**184.** (A) Both A and R are true and R is the correct explanation of A.
The prominence of this North Indian vocal form is due to its successful synthesis of creative melodic imagination with established classical rules. It offers a vast canvas for spontaneous improvisation, including rapid note patterns and romantic expressions, while maintaining the discipline of the raga. This balance between technical brilliance and emotional flexibility has made it the most popular choice for modern classical music.

**185.** (C) Tiruppugazh - Syama Sastri
The sacred hymns celebrated for their sophisticated rhythmic syncopation were authored by Arunagirinathar, not the prominent classical composer mentioned. While the latter is famous for his technical and emotional masterpieces in the southern tradition, the hymns belong to a distinct devotional lineage dedicated to Lord Murugan. Each contributed significantly to the region's musical heritage through different technical and thematic styles.

**186.** (A) P-1, Q-2, R-3, S-4
Different musical forms are defined by their unique tempo and rhythmic characteristics. Some favor an extremely slow and meditative pace to evoke deep emotion, while others utilize brisk tempos and catchy lyrics. High-speed rhythmic syllables provide an energetic conclude to recitals. Austere forms follow a rigorous progression from slow to fast, showcasing the majestic and disciplined nature of the classical tradition.

**187.** (D) Abhoga
A foundational classical composition is structured with specific parts that provide a comprehensive

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devotional tradition within the southern Bhakti movement, with one focusing on intense Saivite philosophy and the other on Vaishnavite rituals and devotion. These bodies of work represent distinct facets of the region's rich sacred literary heritage.

**206.** (A) P-1, Q-2, R-3, S-4
Different musical styles are associated with specific ornaments and techniques. Some focus on expressive melodic variations of the text, while others utilize rhythmic patterns without a fixed cycle or rapid, rolling note sequences. High-speed rhythmic syllables provide an energetic conclude to performances. Together, these elements allow artists to showcase their technical agility and creative imagination within various classical and light-classical forms.

**207.** (D) Kriti
While many devotional forms like verses and prose-like praises are sung with melodic freedom and no fixed pulse, standard classical compositions require strict adherence to a rhythmic cycle. This structural requirement ensures that the architectural design of the piece is maintained while the artist explores complex variations. Fixed time cycles provide the necessary foundation for the rhythmic and melodic complexity.

**208.** (A) Trivat
This Hindustani vocal form is defined by the integration of three distinct musical elements into a single composition: melodic solfa notes, poetic verses, and rhythmic syllables derived from drum patterns. The performer must balance these diverse components while maintaining the characteristics of the raga and a consistent rhythmic framework. It highlights the artist's versatility and mastery over both melodic and rhythmic layers.

**209.** (A) I, II, III and IV
Sets of thematic compositions are significant works that show the composer's mastery over specific groups of ragas or philosophical concepts. These include works dedicated to sacred chakras, pilgrimage sites, and planetary deities. Each set reflects a unique vision and technical mastery, providing a comprehensive map of the tradition. While technically demanding, they do not necessarily limit the improvisational freedom of the performer.

**210.** (A) Statement I is correct but Statement II is incorrect.
The celebrated medieval work Gita Govinda consists of several songs, each traditionally structured with eight stanzas, exploring divine love through elegant Sanskrit poetry. It is a foundational text for devotional music across India. This structural design is distinct from the introductory instructional songs used for beginning students, which focus on mastering basic notes and rhythm rather than complex poetic stanzas.

**211.** (A) Tarangam
These Sanskrit compositions are the core of a massive musical work describing the life and miracles of a deity. They frequently incorporate vibrant rhythmic patterns suitable for dance and are a vital part of the devotional tradition. Authored by a prominent saint, these pieces blend literary sophistication with catchy melodies, making them popular in both concert recitals and traditional devotional gatherings.

**212.** (A) I, II and III
Composed by a prominent Saivite saint, this collection of hymns is a cornerstone of Tamil devotional literature, known for its intense emotional appeal and profound spiritual philosophy. It expresses deep longing for the divine through elegant poetry and is highly revered in religious life. Unlike other sacred texts associated with a different tradition, it is dedicated to Saivite devotional practices.

**213.** (D) Darus are entirely devoid of any rhythmic pulse.
Narrative songs are vital to the structure of traditional musical dramas, serving to advance the plot and introduce characters through catchy rhythms and melodic appeal. They bridge the gap between pure classical music and theatrical storytelling. FAR from being devoid of a pulse, their rhythmic drive is essential for engaging the audience and supporting the theatrical interpretative movements of the performers.

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**232.** (A) I, II and III
This vocal form is characterized by its brisk tempo and colloquial language, exploring accessible themes through a lighter melodic framework. Developed to provide engaging entertainment, it became popular in both royal courts and the public. Famous composers contributed many pieces to this genre, which remains a staple of the concluding segments of classical concerts for its catchy and energetic nature.

**233.** (C) It is an elaborate lyrical poem praising the king.
This advanced improvisational technique provides a rhythmic pulse to the melody without being bound by a strict time cycle or tala. Typically performed using specific syllables, it serves as the second phase of a sophisticated musical suite. It is a form of raga exploration rather than a poetic praise, testing the musician's ability to maintain a steady pulse and melodic flow.

**234.** (A) Both A and R are true and R is the correct explanation of A.
This rare and technically demanding North Indian vocal form derives its name from the four diverse components it integrates into a single performance. By combining meaningful lyrics, rhythmic syllables, solfa notes, and percussive drum sounds, it tests the singer's versatility across multiple styles. The artist must transition between these components seamlessly while maintaining the chosen raga and rhythmic framework throughout.

**235.** (D) Viruttam - Devotional verses sung free-style without Tala
These devotional poems are traditionally sung without a fixed rhythmic pulse, focusing on melodic expression and emotional delivery. This lack of a strict tala allows the performer to explore various ragas and moods, making it a highly effective tool for introducing a more structured classical composition. This flexible format enhances the emotional impact of the lyrics during a recital.

**236.** (A) P-1, Q-2, R-3, S-4
Sets of thematic compositions are significant works that show the composer's mastery over specific groups of ragas or religious concepts. These include the five gems of Tyagaraja and the works dedicated to planetary deities or daily ritual ceremonies. Each set reflects a unique vision and technical mastery, providing a comprehensive map of the tradition and the genius of the great masters.

**237.** (D) Jatisvaram
Most of the mentioned vocal forms are staples of the North Indian classical tradition, ranging from creative melodic imagination to light-classical emotional expression. In contrast, the excluded form is a technical composition from the southern tradition that consists purely of melodic note patterns without lyrics. It is primarily used in dance recitals and introductory musical training rather than North Indian concerts.

**238.** (A) Tillana
This vibrant and fast-paced composition is a highlight of both music and dance recitals, characterized by the use of percussive rhythmic syllables. It typically follows a structured melodic format and includes a small section of lyrics dedicated to a deity or patron. Its energetic tempo and syncopated beats make it an ideal choice for a spirited and impressive conclusion to a performance.

**239.** (A) I, II, III and V
This Hindustani vocal form is defined by the integration of three distinct musical elements within a single composition: melodic solfa notes, poetic verses, and rhythmic syllables. Performing this style requires the artist to balance these diverse components seamlessly while maintaining a consistent rhythmic framework. It showcases the performer's versatility and their ability to navigate different melodic and percussive layers within a raga.

**240.** (A) Both Statement I and Statement II are correct.
Creative improvisation takes several forms, from expanding a single line of text with melodic variations to the spontaneous creation of solfa note patterns. While one technique maintains the original lyrics throughout the variations, the other replaces them entirely with melodic notes. Both approaches require immense concentration and rhythmic precision, as every passage must fit perfectly within the established time cycle or tala.

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**223.** (B) Strictly avoids complex syncopated rhythms
These sacred hymns are celebrated for their extraordinary rhythmic syncopation and sophisticated meters. Authored by Arunagirinathar, they are specifically dedicated to praising the divine through intricate and technically demanding tala patterns known as Chandam. Far from avoiding rhythmic complexity, this feature is the defining characteristic that makes the compositions a unique and powerful part of the southern devotional repertoire.

**224.** (A) Both A and R are true and R is the correct explanation of A.
This foundational compositional form is a mainstay of the dance repertoire because it provides lyrical text for every single melodic note, including the technical second half. This thorough integration of sahitya is essential for detailed interpretative storytelling through facial expressions and hand gestures. Performed at a slower pace, it allows the dancer to fully explore the poetic meaning.

**225.** (D) Khayal - Focuses entirely on strict, unyielding rhythm without melody
This dominant North Indian vocal form is celebrated for its emphasis on creative imagination and melodic flexibility. While following a general structural framework, the artist is encouraged to use various ornamentations and rapid note patterns to explore the raga. Unlike more austere or purely rhythmic styles, it allows melodic improvisation to take precedence, providing a vast canvas for expressive performances.

**226.** (A) P-1, Q-2, R-3, S-4
Different bodies of sacred Tamil music have unique themes and contexts, from ancient Saivite hymns to verses describing a sacred Vaishnavite vow. Profound philosophical insights and intense personal devotion further distinguish these works, each authored by a specific group or individual saint. These collections form the basis of the regional devotional tradition, blending literary excellence with varied melodic and rhythmic styles.

**227.** (D) Alapana
Most pre-composed musical forms in the repertoire include a section that features the composer's unique signature or dedication. This helps identify the authorship and philosophical lineage of the work. In contrast, the spontaneous exploration of a raga is an improvised form that lacks fixed lyrics or a pre-defined structure. Because it is created on the spot, it does not contain such composed elements.

**228.** (D) Ragam-Tanam-Pallavi (RTP)
The central theme of this elaborate improvisational suite is manipulated through various rhythmic techniques, including singing the theme at multiple speeds or changing the internal division of the beats. These practices demonstrate the performer's extraordinary mental calculation and mastery over the time cycle. This focus on rhythmic complexity and technical precision makes it the most sophisticated part of a recital.

**229.** (A) I, II, III and V
Classical compositions and devotional songs represent different structural and aesthetic goals. Some emphasize spiritual lyrics and simple melodic flow, making them accessible for congregational singing. Others focus on intricate architectural design and sophisticated variations, requiring a high level of technical mastery. The works of the great masters successfully blended these elements, creating a diverse and enduring repertoire for modern performances.

**230.** (A) Statement I is incorrect but Statement II is correct.
This famous musical drama composed by Tyagaraja is primarily intended for melodic and narrative exposition rather than elaborate dance choreography. It uses various song forms to describe the life and devotion of a sacred figure, focusing on the spiritual and literary beauty of the work. While it can be enacted, its main strength lies in its profound musical and philosophical content.

**231.** (A) Churnika
This specific form of musical expression consists of prose-like passages that are recited without being bound by a fixed rhythmic cycle. It is traditionally used to praise a deity or monarch in a majestic and flowing manner. By focusing entirely on melodic delivery and the meaning of the words, the performer can create a grand effect that is not possible with structured songs.

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**266.** (B) Unmetered melodic exploration
The tripartite framework of Ragam - Tanam - Pallavi begins with a phase dedicated to the unmetered melodic exploration of the selected scale. This initial stage allows practitioners to demonstrate their improvisational capabilities without the constraints of a fixed rhythmic meter. It serves as the foundation for the subsequent sections, focusing on the creative expansion of melodic phrases and technical nuances.

**267.** (B) As a rhythmic but unmetered articulation
In the structural deconstruction of the tripartite entity, the Tanam represents a specialized transition between free exploration and structured meter. It is articulated as a rhythmic but unmetered phase, providing a steady pulse without adhering to a specific mathematical cycle. This style of execution requires practitioners to maintain rhythmic momentum while exploring melodic variations, bridging the gap between different paradigms.

**268.** (A) The textual integrity and rhythmic placement of a selected phrase
Niraval exercises require practitioners to demonstrate spontaneous melodic creativity within very specific structural boundaries. A key constraint is the maintenance of both the textual integrity and the original rhythmic placement of a selected lyrical phrase. This exercise tests the performer's ability to generate variations that enrich the composition without altering the fundamental linguistic or temporal framework established by the text.

**269.** (C) Kalpanasvara
Kalpanasvara is an improvisational methodology where participants demonstrate the spontaneous creation of rhythmic solfa syllables. These melodic patterns must be structured to resolve accurately into the established theme of the composition. This form of extemporization requires a synthesis of rhythmic precision and melodic imagination, as the performer generates complex sequences that must align perfectly with the underlying rhythmic cycle.

**270.** (D) Structural comprehension and rhythmic precision
Academic insights into spontaneous creation indicate that mastering extemporaneous frameworks demands more than just creative ability. It requires a rigorous synthesis of unbounded melodic imagination with structural comprehension and rhythmic precision. Practitioners must navigate complex improvisational methodologies within strict foundational parameters, ensuring that their creative output remains technically accurate and structurally coherent throughout the performance of various improvisational forms.

**271.** (C) Early integration of linguistic rhythm with melodic settings
The structural audit of the Tevaram focused on analyzing its sequential lyrical structures to understand the evolution of regional sacred compositions. This investigation revealed the early integration of linguistic rhythm with foundational melodic settings. By documenting these patterns, researchers highlighted how the Tevaram served as an essential template for devotional expression, establishing a foundational blueprint for subsequent rhythmic development.

**272.** (B) As a highly organized, voluminous compilation strategy
Within the context of the textual and structural audit, the Divyaprabandham is identified by its advanced approach to lyrical preservation. It is described as a highly organized and voluminous compilation strategy for sacred compositions. This systematic method demonstrates a sophisticated way of documenting and reciting melodic texts, ensuring that a vast body of devotional literature is maintained within a structured framework.

**273.** (D) Tiruppugazh
The Tiruppugazh is distinguished by its unique and complex structural metrics, which were meticulously decoded during the historical preservation audit. It is specifically noted for embedding intricate, multisyllabic rhythmic meters within its compositions. This feature sets it apart from other sacred forms, as it prioritizes a highly disciplined and complex temporal framework that challenges practitioners to maintain rhythmic precision during recitation.

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**241.** (B) Prabandha
This ancient and highly structured musical form is documented in early musical treatises as a well-bound composition. It was defined by specific structural parts and melodic elements that provided a disciplined framework for music. As a precursor to modern classical forms, it laid the technical and theoretical foundation for much of the sophisticated musical heritage that is practiced today.

**242.** (A) I, II and IV
This majestic and ancient North Indian style is defined by its austerity and focus on the purity of the raga. It utilizes a robust rhythmic foundation, traditionally provided by the pakhawaj, and avoids fast, frivolous ornamentations. The style emphasizes resonant glides and a meditative approach to melody, reflecting a traditional aesthetic of grandeur and technical discipline in vocal performance.

**243.** (C) Chittasvaras serve as transitions between the ragas.
A composition that weaves multiple ragas together is a highly structured work that requires systematic planning. Transitions between different melodic sections are carefully designed, often using pre-composed note passages to ensure a smooth shift from one mood to another. This format allows the performer to explore diverse ragas while maintaining a cohesive overall structure and a consistent rhythmic cycle.

**244.** (A) Both A and R are true and R is the correct explanation of A.
This highly sophisticated musical structure is considered the pinnacle of the classical tradition because it offers a perfect synthesis of composed beauty and improvisational scope. It provides a stable architectural framework while allowing the musician the freedom to explore spontaneous melodic and rhythmic variations. This balance between pre-defined form and creative manodharma makes it the most respected concert form.

**245.** (C) Tappa - Fast, complex taans
This specific Hindustani vocal form is defined by its rapid, short, and continuous melodic patterns that roll and bounce without pause. Refined from regional traveler songs, it is considered a technically demanding classical style that tests the singer's vocal flexibility and rhythmic control. Unlike slower forms, it focuses on high-speed melodic sequences that give it a unique and energetic character.

**246.** (A) P-1, Q-2, R-3, S-4
Different musical forms are defined by their unique structural and rhythmic characteristics. Some favor an extremely slow and meditative pace to evoke deep emotion, while others utilize brisk tempos and colloquial lyrics for engaging entertainment. Vibrant rhythmic syllables provide energetic conclusions to recitals. Comprehensive foundational works map out the raga's grammar, providing a complete overview of its essential melodic movements.

**247.** (C) Ashtapadi
Most of the mentioned forms originated in the southern devotional tradition, composed by regional saints in their native language to express personal faith. In contrast, the excluded form consists of Sanskrit songs authored by a medieval poet to explore divine love through elegant stanzas. While it became foundational for devotional music across India, it belongs to a different literary and musical lineage.

**248.** (A) I, II, III, IV
A standard classical vocal performance typically begins with a slow, expansive exploration of the raga to establish its mood. This is followed by the introduction of the main composition and its subsequent variations. As the performance progresses, the tempo increases, leading to more complex and rapid melodic passages that showcase the performer's technical agility and creative energy before the conclusion.

**249.** (A) I, II, III and V
Sets of thematic compositions are significant works that reflect the composer's comprehensive mastery over specific ragas or philosophical themes. These include masterpieces dedicated to sacred geometry, pilgrimage sites, and the five gems of the tradition. Unified by a clear vision, they provide a deep and evocative experience, showcasing how classical music can serve as both high art and devotion.

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**282.** (B) Rigid adherence to syllabic meters as melodic recitation
In the archival review of narrative structures, the Sloka was analyzed for its specific performative mechanisms. It is characterized by a rigid adherence to specific syllabic meters. Despite this metrical foundation, it is executed as an unmetered and contemplative melodic recitation. This combination allows for a disciplined linguistic framework while providing the performer with the freedom for melodic and emotional expression.

**283.** (B) Daru
The Daru is identified as a narrative musical structure that is dynamically integrated into theatrical contexts. It is characterized by its brisk rhythmic progression and its functional role in storytelling. These attributes allow the composition to drive the plot forward within a drama, combining rhythmic energy with clear narrative delivery to effectively convey the story to the audience through music.

**284.** (A) A standardized eight-stanza architectural design
Scholars examining the Ashtapadi noted its significant influence on the development of subsequent lyrical forms. This composition is defined by its standardized eight-stanza architectural framework. This structured approach provided a consistent model for lyrical and melodic text-setting, allowing for a balanced and sequential presentation of thematic content that became a template for many other types of traditional musical compositions.

**285.** (C) Its unique rhythmic vitality in performative traditions
The Tarangam was assessed for its distinct structural properties and its specialized role in specific musical contexts. It is characterized by its unique rhythmic vitality and its application in certain performative traditions. This focus on rhythmic energy and precise articulation distinguishes it from more contemplative forms, highlighting the diverse structural methodologies used to convey narrative and linguistic frameworks through music.

**286.** (D) To analyze early text-to-melody synchronization
Curriculum designers prioritized the Thiruvaimozhi and the Thiruvasagam due to their significance in tracing the development of localized expression. These forms were emphasized so that students could analyze early text-to-melody synchronization. Understanding this relationship is vital for mastering how linguistic rhythms were historically integrated with foundational melodic settings, providing a pedagogical basis for studying more complex musical-literary frameworks.

**287.** (C) Its specific meter and use in communal recitation
The educational syllabus for specific literary-musical frameworks directed a focused pedagogical study toward the Thiruppavai. Students are required to examine its specific meter and its historical application in communal recitation contexts. This focus helps learners understand how certain compositions were designed for collective participation, utilizing specific rhythmic and structural properties to facilitate synchronized performance within a community setting.

**288.** (B) It features a distinctive, folk-oriented metrical cadence
The structural analysis of the Chindu was included in the curriculum to introduce practitioners to rhythmic diversity. It stands out because its metrical cadence contrasts sharply with classical rhythmic rigidity. The Chindu features a distinctive, folk-oriented rhythm that offers a more flexible and varied approach to temporal structure, illustrating the broad spectrum of rhythmic possibilities within traditional musical methodologies.

**289.** (D) Operating as cohesive conceptual units linked by shared paradigms
The pedagogical design of Group kritis focuses on their architectural complexity as collective compositional structures. These are analyzed as cohesive conceptual units rather than independent pieces. Researchers observe how multiple compositions are structurally linked through shared thematic and melodic paradigms. This study allows students to understand how

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**258.** (A) Lyrical devotion and textual clarity
Kirtana functions primarily as a medium for devotional expression, placing significant importance on the clarity of the text. In this compositional framework, lyrical devotion takes precedence over complex melodic elaboration or structural innovation. By prioritizing textual delivery, the form ensures that the devotional message remains central, providing a structured approach where the musical setting serves to enhance the linguistic clarity.

**259.** (C) Kriti
Kriti represents a sophisticated evolution in musical composition, where structural proportion and melodic innovation become the primary focus. Unlike earlier devotional forms, the Kriti prioritizes technical complexity and creative melodic development over the simple delivery of lyrics. This emphasis on architectural refinement and advanced musicality allows practitioners to demonstrate high levels of sophistication and innovation within a structured, controlled framework.

**260.** (A) From technical mastery to compositional sophistication
The analytical evaluation of various musical frameworks illuminates a logical progression within advanced performance mechanics. By studying forms ranging from the Tanavarnam to the Kriti, scholars mapped the trajectory from foundational technical mastery to profound compositional sophistication. This systematic approach illustrates how practitioners move from focusing on basic rhythmic and melodic parameters toward executing highly complex and artistically refined musical structures.

**261.** (D) A profound, deliberate, and emotionally saturated thematic exposition
Performing the Padam requires an advanced understanding of subtle melodic nuances and deep lyrical sentiment. According to the assessment rubric, this form demands a profound, deliberate, and emotionally saturated thematic exposition. Practitioners must focus on the interpretative depth of the composition, ensuring that the emotional content is delivered with high levels of sophistication and sensitivity within a slow, meditative framework.

**262.** (B) It requires lighter, more briskly paced emotive narratives
Within the performance assessment, the Javali is distinguished from the Padam by its unique pace and emotional tone. While the latter is solemn and deliberate, the Javali requires lighter, more briskly paced emotive narratives. This transition demands distinct interpretative agility from the performer, highlighting the contrast between heavy, meditative thematic expressions and more rapid, agile storytelling within melodic structures.

**263.** (C) Tillana
Tillana serves as a critical evaluative tool for assessing a performer's mastery over complex temporal frameworks. It functions as a conclusive test of rhythmic command by requiring the precise execution of syllabic articulation. This form challenges practitioners to demonstrate high levels of rhythmic vitality while integrating intricate cadences, making it a definitive measure of technical proficiency in rhythmic performance.

**264.** (D) Vibrant melodic motifs
The structural analysis of the Tillana highlights its focus on rhythmic dynamism and melodic integration. This performative category requires the seamless combination of complex cadences with vibrant melodic motifs. By merging these elements, the composition provides a rigorous demonstration of rhythmic vitality and precise syllabic articulation. This integration ensures that the performance remains musically engaging while testing the practitioner's technical command.

**265.** (A) The varying degrees of expressive depth and rhythmic dynamism
The institutional assessment aimed to categorize and evaluate specific emotive and rhythmic competencies through a stringent rubric. By examining the Padam, Javali, and Tillana, the adjudicators codified the varying degrees of expressive depth and rhythmic dynamism necessary for comprehensive performance mastery. This systematic appraisal allowed for a detailed observation of how different compositional categories require distinct interpretative skills.

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**250.** (A) Both Statement I and Statement II are correct.
Musical dramas in South Indian traditions are categorized into those meant primarily for listening and those designed for visual presentation through dance. Geya Natakas focus on the musical storytelling aspect through songs and verses. Nritya Natakas incorporate stylized movements and hand gestures to depict the narrative. Both forms utilize varied compositional structures to effectively convey complex stories and emotions.

**251.** (B) To observe how its simplistic lyrical and melodic integration acts as a stepping stone
Gitam serves as a foundational pedagogical tool in South Indian musical training. By observing its simplistic integration of lyrics and melody, researchers identify it as a vital stepping stone for students. This form allows aspiring practitioners to develop basic skills before progressing to more complex frameworks, ensuring a structured and systematic approach to learning traditional musical compositions.

**252.** (A) Swarajati uses lyrical components, while Jatisvarm avoids all lyrical distractions
The distinction between these two musical forms lies in their compositional elements. Swarajati combines expressive lyrical components with rhythmic syllables to serve as an advanced instructional tool. In contrast, Jatisvarm maintains a strict focus on rhythmic and melodic patterns while intentionally omitting lyrical content. This isolation allows practitioners to hone specific technical competencies without the added complexity of textual interpretation.

**253.** (C) Prabandha
Within the historical trajectory of South Indian music, Prabandha is recognized as a critical precursor to structured melodic frameworks. Researchers analyzed its origin and development to understand how early compositional forms influenced subsequent pedagogical structures. This study highlights its role in the evolutionary continuum, demonstrating how these early frameworks laid the groundwork for the organized development of melodic systems.

**254.** (D) Rhythmic and melodic patterns without lyrical distractions
Jatisvarm is characterized by a disciplined approach to musical structure, focusing exclusively on rhythmic and melodic patterns. Unlike other forms that incorporate expressive text, this composition avoids lyrical distractions to isolate and assess specific technical competencies. This structural rigidity allows students to master complex temporal and melodic execution by concentrating solely on the foundational mechanics of the musical performance.

**255.** (C) How foundational forms prepare practitioners for complex technical execution
The research framework systematically maps the progression of musical training to demonstrate how foundational forms prepare students for advanced practice. By observing the transition from simple compositions to more elaborate structures, researchers illustrate how these stages build the necessary skills for complex melodic and rhythmic execution. This pedagogical mapping ensures that practitioners develop technical mastery through a structured approach.

**256.** (B) Emphasizing phrasing, rhythmic precision, and vocal dexterity
Tanavarnam is primarily designed as a technical framework to enhance specific performance parameters for musical practitioners. It places a significant emphasis on rhythmic precision, vocal dexterity, and the refinement of musical phrasing. This focus ensures that students build a strong technical foundation, allowing them to navigate complex architectural structures while maintaining high levels of accuracy and control during advanced vocalization.

**257.** (D) By facilitating rhythmic articulation and emotive lyrical expression
Padavarnam serves as a bridge between abstract technicality and narrative interpretation within advanced compositional architecture. It differentiates itself through a dual capacity to facilitate both intricate rhythmic articulation and profound emotive lyrical expression. This unique functional structure allows performers to combine technical mastery with expressive storytelling, creating a comprehensive performance framework that integrates melodic complexity with deep emotional resonance.

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**274.** (A) The evolution of complex temporal frameworks
The study of the Tiruppugazh highlights its significant role in the progression of linguistic-musical forms. It is credited with an unprecedented contribution to the evolution of complex temporal frameworks in musical practice. By integrating intricate multisyllabic meters, the Tiruppugazh engineered a new level of rhythmic sophistication, influencing how future compositions would incorporate complex rhythmic and lyrical structures within traditional methodologies.

**275.** (C) Complex rhythmic and lyrical integrations
The preservation audit concluded that regional sacred compositions like the Tevaram and Tiruppugazh were essential in mapping historical progression. These specific linguistic-musical forms engineered foundational blueprints for subsequent complex rhythmic and lyrical integrations. By providing early models of text-setting and rhythmic structure, they paved the way for the development of more elaborate methodologies in traditional melodic and rhythmic practice.

**276.** (A) The continuous transitioning across multiple melodic scales
The structural inquiry into the Ragamalika observed its unique requirement for seamless melodic modulations. This form is characterized by the deliberate and continuous transitioning across multiple melodic scales within a single, unified composition. To maintain aesthetic coherence, performers must skillfully navigate these shifts, ensuring that the transitions between different scales are smooth while adhering to the overall structural framework.

**277.** (D) By functioning as a metrically free, text-driven improvisation
Viruttam is characterized as an unmetered lyrical form that places primary emphasis on the delivery of the text. It prioritizes profound linguistic delivery by functioning as a metrically free, text-driven melodic improvisation. This approach allows the performer to focus on the emotional and literal meaning of the verses without being restricted by rigid rhythmic constraints or mathematical cycles.

**278.** (B) A characteristic prose-like rhythmic flow and length
Researchers investigating various lyrical formats identified the Dandakam by its distinct structural framework. It is strictly characterized by a prose-like rhythmic flow and an extended structural length. Unlike more metrically rigid compositions, the Dandakam follows a linear progression that mirrors the cadence of prose, providing a unique rhythmic and linguistic experience within the continuum of historical compositional design.

**279.** (C) Assessing the historical relevance and phrasing of Thaya
The philological seminar began its comprehensive exploration of melodic frameworks by conducting a structural inquiry into early compositions. The initial focus of this session was assessing the historical relevance and structural phrasing of the Thaya. By examining this foundational form, scholars aimed to understand its specific role in the early development of compositional design and its subsequent influence on musicality.

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**280.** (D) Alternating between rhythmic boundaries and unmetered emphasis
The seminar concluded that the evolutionary complexity of historical compositional design was significantly enriched by the interplay between different structural formats. By alternating between strict rhythmic boundaries and unmetered linguistic emphasis, composers were able to create a diverse range of melodic and lyrical experiences. This methodological diversity allowed for the development of both mathematically precise structures and expressive improvisations.

**281.** (A) As a formal, prose-like delivery for introductory declarations
The Churnika is categorized by its specific functional role within thematic delivery. It typically functions as a formal, prose-like structural delivery utilized for introductory thematic declarations. This performance mechanism allows for a clear linguistic presentation of the theme before moving into more metrically structured or melodic sections, serving as an important narrative tool in various musical and theatrical contexts.

**214.** <ENO> 214 (A) Both A and R are true and R is the correct explanation of A.
Spontaneous improvisation represents the highest form of classical expression because it tests the musician's creative genius and technical mastery. The artist must create new melodic and rhythmic patterns on the spot while adhering to strict rules. This ability to innovate within the tradition demonstrates the performer's deep understanding and artistic maturity, making it the most respected part of any recital.

**215.** (C) Tarana - Focuses on meaningless rhythmic syllables
This fast-paced North Indian vocal form is defined by the use of rhythmic syllables and is believed to have been developed to showcase vocal agility. It serves as a counterpart to certain energetic southern compositions and is traditionally performed at a brisk tempo. Its focus on vocal speed and rhythmic patterns provides a spirited and impressive conclusion to classical musical performances.

**216.** (A) P-1, Q-2, R-3, S-4
Many concepts in the classical traditions have equivalents across different regional styles. These include expansive raga exploration, fast-paced rhythmic compositions, and the spontaneous improvisation of melodic solfa notes. Lighter forms focused on emotional expression also exist in both traditions. These similarities highlight the shared historical and technical foundations of the classical music systems, despite differences in nomenclature and stylistic emphasis.

**217.** <ENO> 217 (C) Khayal
Many musical forms follow a continuous rhythmic and lyrical flow with little room for spontaneous melodic development. In contrast, the dominant North Indian vocal form is celebrated for its emphasis on creative imagination and melodic flexibility. It offers a vast canvas for extensive improvisation, allowing the musician to explore the raga through varied note patterns, ornamentations, and expressive rhythmic changes.

**218.** (A) Gitam and Jatisvaram
Foundational musical training involves mastering simple compositions that integrate rhythmic patterns with melodic notes. These instructional forms help students understand how to align phrases with a steady pulse, whether using lyrical syllables or purely solfa notes. By practicing these pieces, learners build the technical and rhythmic foundation necessary for advancing to the more complex and demanding forms found in concerts.

**219.** (A) I, II, III and V
As an ancient form of raga improvisation, this style played a significant role in the historical development of melodic techniques, serving as an early model for unmeasured music. While documented in classical treatises and providing insight into the evolution of contemporary forms, it is no longer common in modern concerts. Its structured use of characteristic phrases helped define raga identities.

**220.** (A) Statement I is incorrect but Statement II is correct.
Group singing and ensemble performances have a long history, appearing in ancient texts and continuing today as a vibrant part of the culture. Choral singing involves multiple voices performing together, usually in unison, to create a powerful and resonant sound. This practice highlights collective energy and is used in both classical and light-classical contexts to present compositions with a unified texture.

**221.** (C) Javali
This specific vocal form is characterized by its brisk tempo and colloquial language, exploring romantic themes through a lighter melodic framework. It was developed to provide engaging entertainment, prioritizing catchy melodies over spiritual depth. This focus on relatable emotions and an energetic style makes it a popular and refreshing addition to the concluding segments of a classical music recital or dance performance.

**222.** (A) I, II, III and IV
The massive collection of four thousand Tamil verses composed by ancient Alwar saints is revered as a profound source of philosophical knowledge and devotion. By praising Lord Vishnu in a regional language, the authors made divinity personally accessible to a wider audience. This successful blending of high philosophy with emotive poetry is considered the foundation of the Vaishnavite devotional tradition.

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individual musical works function together to form a larger, unified framework.

**290.** (A) Thematic collective frameworks
The comprehensive academic module was established to explore the full spectrum of traditional musical compositions. It moves from the study of individual linguistic articulation in forms like the Thiruvaimozhi to the analysis of complex thematic collective frameworks exemplified by Group kritis. This systematic approach allows students to understand the progression from simple text-setting to sophisticated, multi-compositional and thematic architectural structures.

**291.** (C) Vocal compositions and lyrical articulation
In the specialized setting of a dramatic arts conservatory, researchers analyzed the internal mechanics of Geya nataka-s. These musical dramas function through a narrative progression that is entirely driven by complex vocal compositions and lyrical articulation. In this framework, the story is conveyed through the strength of the vocal performance, emphasizing the primary role of melodic and textual delivery.

**292.** (A) Melodic complexity
The evaluation of Geya nataka-s highlights their primary focus on auditory elements rather than visual ones. In these structures, melodic complexity and advanced vocal exposition supersede physical movement. The narrative is constructed and delivered through the intricacies of the music and lyrics, making the vocal performance the central element of the drama while minimizing the role of formal choreography.

**293.** (D) To dictate and support complex choreographic execution
Nritya nataka-s operate under a fundamentally different paradigm compared to vocal-driven dramas. The musical compositions within these works are meticulously engineered specifically to dictate and support complex choreographic execution. Every rhythmic and melodic element is structured to provide the necessary framework for physical movement, ensuring that the dance and the music are perfectly synchronized throughout the theatrical performance.

**294.** (B) Rhythmic precision and interpretative potential
In the context of dance dramas, the analytical data indicates that rhythmic precision and physical interpretative potential heavily influence the compositional design. Because the primary goal is to support complex choreography, the music must be structured to facilitate expressive movement. This leads to a design where temporal accuracy and the capacity for dramatic interpretation through dance govern the musical framework.

**295.** (C) Advanced vocal exposition
The conservatory research successfully mapped the evolutionary divergence within theatrical frameworks by isolating specific functional parameters. It clearly distinguished between theatrics governed by structured choreographic integration, such as dance dramas, and those governed by advanced vocal exposition, such as musical dramas. This mapping illustrates how different artistic priorities lead to the development of unique compositional and performative musical structures.

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**296.** (D) Profound, mathematically precise architectural rigor
A cross-regional structural analysis of Hindustani musical forms highlighted the specific characteristics of various genres. The study observed that the Dhrupad is defined by its profound, mathematically precise architectural rigor. This high degree of structural discipline distinguishes it from other forms, as it follows a strict and organized framework that requires practitioners to maintain exactness throughout the entire performance.

**297.** (A) Khayal
In the study of the developmental continuum of Hindustani music, the Khayal is noted for its evolutionary transition toward greater flexibility. It is characterized by a structural allowance for extensive melodic elaboration and improvisational liberty. This framework provides performers with the freedom to explore creative nuances and expand upon themes, contrasting with the more rigid architectural constraints found in earlier forms.

**43.** An instrument maker is required to design a Sarangi. They must ensure the instrument demonstrates the competency to produce continuous, vocal-like slides. Which construction feature is essential for this?
(A) Exactly 24 raised metallic frets.
(B) A solid metal body.
(C) A keyboard mechanism to strike the strings.
(D) A fretless fingerboard.

**44.** The Sarod is classified under which category of musical instruments?
(A) Avanaddha Vadya
(B) Tata Vadya
(C) Sushira Vadya
(D) Ghana Vadya

**45.** All of the following instruments are typically played with a bow EXCEPT:
(A) Sarangi
(B) Violin
(C) Sarod
(D) Viola

**46.** What is the defining structural characteristic of the Sarod that distinguishes it from the Sitar?
(A) It has tied frets.
(B) It is played with a bow.
(C) It lacks sympathetic strings.
(D) It has a metal fingerboard without frets.

**47.** The Shehnai produces its characteristic sound due to which acoustic mechanism?
(A) Vibration of a double-reed
(B) Plucking of strings
(C) Striking of a membrane
(D) Vibration of a single free reed

**48.** Which is the most appropriate comparison between the Shehnai and the Nadasvaram?
(A) The Shehnai is a string instrument, while the Nadasvaram is a wind instrument used in rituals.
(B) The Shehnai is used in Hindustani music, while the Nadasvaram is used in Carnatic music.
(C) The Shehnai is played with a bow, while the Nadasvaram is plucked like a traditional Veena.
(D) The Shehnai requires no breath control, while the Nadasvaram needs highly advanced techniques.

**49.** A student wants to understand the concept of a 'bipartite' percussion instrument where the treble and bass are separated into two distinct drums played by one person. Which instrument applies to this concept?
(A) Mridangam
(B) Tabla
(C) Pakhawaj
(D) Dholak

**50.** Identify the correct pair regarding the structural parts of the Tabla.
(A) Syahi - The black tuning paste applied to the drumheads
(B) Dayan - Bass drum made of clay or metal
(C) Bayan - Treble drum made of wood
(D) Gatta - The leather strap used for striking

**51.** The Pakhawaj is historically considered the predecessor of which of the following instruments?
(A) Mridangam
(B) Kanjira
(C) Tabla
(D) Chenda

**52.** Consider the following statements about the Piano:
I. It is a keyboard instrument.
II. Its sound is produced by hammers striking strings.
III. It is classified in Indian terms as a Sushira vadya.
IV. It is capable of producing polyphonic music.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**53.** Identify the correct statement regarding the Guitar in the context of Indian classical music.
(A) It can only be used to play Western classical music.
(B) It requires a double reed to produce sound.
(C) It has been adapted as the Mohan Veena for Hindustani music.
(D) It completely lacks sympathetic strings in all its Indian adaptations.

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# CHAPTER 08
# Music Instruments of India

**1.** Which category of musical instruments in the traditional Indian classification system exclusively comprises stringed instruments?
(A) Sushira Vadya
(B) Tata Vadya
(C) Ghana Vadya
(D) Avanaddha Vadya

**2.** Read the following statements regarding the classification of instruments in the Natya Shastra and select the correct option:
I. Tata vadyas produce sound through stretched strings.
II. Avanaddha vadyas are solid percussion instruments.
III. Sushira vadyas use air columns to produce sound.
IV. Ghana vadyas are membrane-covered instruments.
Which of the above statements are correct?
(A) I and II
(B) I and III
(C) II and IV
(D) III and IV

**3.** Identify the correct statement regarding the evolution of the Veena in Indian music.
(A) The ancient Veena was always a fretted polycordophone used in Vedic rituals.
(B) The modern Saraswati Veena was finalized during the Vedic period by sages.
(C) Early literary references used 'Veena' as a generic term for all stringed instruments.
(D) The Veena is traditionally classified as a Sushira vadya in standard texts.

**4.** Match the instrument categories in List I with their examples in List II:
List I: (Category)
P. Tata Vadya
Q. Avanaddha Vadya
R. Sushira Vadya
S. Ghana Vadya
List II: (Example)
1. Flute
2. Mridangam
3. Jalra
4. Tambura
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-3, R-4, S-1

**5.** What defines a 'Sushira Vadya' in the context of the traditional Indian classification of musical instruments?
(A) Solid metal or wooden instruments that produce sound by striking each other.
(B) Instruments that produce sound through the vibration of a stretched membrane.
(C) Instruments producing sound through vibration of an enclosed air column.
(D) Instruments that produce sound by plucking sets of primary or sympathetic strings.

**6.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Tambura is not used to play melodies in Indian classical music.
**Reason (R):** The Tambura lacks frets and is designed to provide a continuous harmonic drone.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**7.** All of the following are distinct parts of the Saraswati Veena EXCEPT:
(A) Dandi
(B) Yali
(C) Kudam
(D) Langot

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**8.** Consider the following statements about the Tambura:
I. It has a resonator made of wood or gourd.
II. It is played with a plectrum called a mizrab.
III. It typically has four to five strings.
IV. The threads placed under the strings to enrich the tone are called Jiva.
V. It is a fundamental drone instrument in both Hindustani and Carnatic music.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**9.** Identify the incorrect statement regarding the structure and playing technique of the Violin in Carnatic music.
(A) The violin is tuned to the relative pitches of Sa and Pa.
(B) The playing posture involves holding the instrument between the chest and the right foot.
(C) The bow is held exactly as in the Western classical tradition without any modification.
(D) It was introduced into Carnatic music primarily by Baluswami Dikshitar.

**10.** The introduction of the Violin to Carnatic music led to an enhancement in accompanying vocalists primarily because:
(A) Its continuous bowing technique closely mimics the continuous curves of the human voice.
(B) It provided a much louder percussive support than the Mridangam in concerts.
(C) It eliminated the need for a traditional Tambura drone in chamber music.
(D) It restricted the main vocalist to a fixed, unchangeable tempo throughout.

**11.** Arrange the following historical developments of stringed instruments in chronological order:
I. The introduction of the Violin to Carnatic music.
II. The use of the Yazh in ancient Tamil music.
III. The standardization of the 24-fretted Saraswati Veena by Govinda Dikshitar.
IV. The development of the Chitra Vina (Gotuvadyam) as a fretless slide instrument.
Which of the following represents the correct sequence?
(A) II, III, I, IV
(B) II, I, III, IV
(C) III, II, IV, I
(D) I, II, III, IV

**12.** Identify the correct pair of an instrument and its primary resonant material.
(A) Flute - Jackwood
(B) Saraswati Veena - Jackwood
(C) Kanjira - Bronze
(D) Ghatam - Bamboo

**13.** A student wishes to slide smoothly between octaves without the interruption of frets, using a cylindrical block. Which Indian instrument should they choose?
(A) Saraswati Veena
(B) Sitar
(C) Chitra Vina
(D) Mandolin

**14.** Identify the incorrect pair regarding musical instruments and their playing accessories.
(A) Violin - Bow
(B) Chitra Vina - Slide (Cylindrical block)
(C) Mandolin - Plectrum
(D) Veena - Mizrab

**15.** The following scenario describes a traditional performance context:
*During a traditional Carnatic concert, the main artist sings an intricate Pallavi in a rare raga. The melodic accompanist perfectly reproduces the microtonal nuances and continuous glissandos of the singer. Based on standard concert formats, which instrument is most likely fulfilling this role?*
(A) Violin
(B) Flute
(C) Veena
(D) Mandolin

**16.** Which of the following is the most appropriate reason for the Mandolin's successful adaptation into Carnatic music by U. Srinivas?
(A) He altered its physical shape to resemble a traditional Saraswati Veena.
(B) He used a solid-body electric Mandolin and adapted the tuning to suit Carnatic gamakas.
(C) He played it exclusively using a modified

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violin bow for melodic continuity.
(D) He increased its physical size to that of a western cello or double bass.

**17.** Read the given statements and select the correct option:
**Statement I:** The Viola is tuned lower than the Violin and has a larger body.
**Statement II:** The Viola has completely replaced the Violin in contemporary Carnatic music concerts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**18.** An artist is required to accompany a standard vocal Carnatic concert. They must demonstrate the competency to play gamakas precisely while shadowing the vocalist. Which skill is least required for this specific task?
(A) Ability to independently tune a Ghatam.
(B) Anticipation of the vocalist's improvisational phrases.
(C) Mastery of bowing techniques.
(D) Finger dexterity to produce microtones.

**19.** The traditional bamboo flute of Carnatic music is known by which of the following Sanskrit names?
(A) Nadasvaram
(B) Mukhavina
(C) Venu
(D) Shringa

**20.** Which of the following is NOT a component of the Nadasvaram?
(A) Anasu
(B) Kendai
(C) Seevali
(D) Kudu

**21.** What defines 'Pancha Mukha Vadyam' in the context of South Indian temple music?
(A) A traditional five-stringed plucked instrument used in religious ceremonies.
(B) A set of five distinct bamboo flutes played simultaneously.
(C) A drum with five faces on a brass shell, played in temple rituals.
(D) A specific rhythmic cycle consisting of five distinct beats and variations.

**22.** The structural design of the Nadasvaram features a double-reed mechanism. This specific design directly causes:
(A) The structural inability to play any microtonal nuances or slides.
(B) A high-volume sound suitable for open-air temple processions.
(C) The absolute necessity to play the instrument with a bow like a violin.
(D) A very soft, mellow tone suitable only for intimate chamber music settings.

**23.** Which of the following best describes the playing technique of the Carnatic Flute (Venu) compared to the Western concert flute?
(A) It relies heavily on complex mechanical keys to close the finger holes.
(B) It is blown directly from the top end like a western recorder or whistle.
(C) It requires the use of a double reed mechanism at the main blowing hole.
(D) It uses a cross-fingering technique without keys to enable continuous glissandos.

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**24.** A musician wants to perform a piece requiring rapid articulation of distinct percussive syllables (solkattu) using both hands on a single, horizontally held, double-headed drum. Which instrument is the best fit?
(A) Mridangam
(B) Kanjira
(C) Ghatam
(D) Chenda

**25.** Identify the correct pair of instrument and its typical playing context.
(A) Panchamukha Vadyam - Primary accompaniment for Bharatanatyam
(B) Tavil - Soft chamber music accompaniment
(C) Nadasvaram - Mangala Vadya for auspicious occasions
(D) Mandolin - Ancient Vedic chanting

**26.** Which of the following woods is traditionally considered the most superior for crafting a Mridangam?
(A) Jackwood
(B) Rosewood
(C) Teakwood
(D) Sandalwood

**27.** Consider the following statements about the Tavil:
I. It is an Avanaddha Vadya.
II. It is the traditional percussion accompaniment for the Nadasvaram.
III. The right head is played with a stick and the left head with fingers.
IV. It uses metal caps (koodu) on the fingers for playing.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, II, III and IV

**28.** Identify the correct statement regarding the Kanjira.
(A) It is a double-headed barrel drum.
(B) It traditionally used the skin of the monitor lizard.
(C) It is tuned by applying a black paste (syahi) to its center.
(D) It is considered a Tata vadya.

**29.** Match the percussion instruments in List I with their regions/traditions in List II:
List I: (Instrument)
P. Chenda
Q. Maddalam
R. Dappu
S. Mridangam
List II: (Region/Tradition)
1. Carnatic classical concerts
2. Kerala temple festivals (Kathakali)
3. Kerala Panchavadyam
4. Andhra Pradesh folk music
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-2, S-3
(D) P-2, Q-1, R-4, S-3

**30.** What is a 'Timila' in the context of Indian musical instruments?
(A) A single-headed frame drum used in traditional folk performances.
(B) A bamboo slit drum played with thick wooden sticks in processions.
(C) A set of metallic cymbals used for keeping rhythm in devotional Bhajans.
(D) An hourglass-shaped drum used in the traditional music of Kerala.

**31.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The right face of the Mridangam produces a definite pitch and is tuned to the fundamental note of the soloist.
**Reason (R):** The application of the black circular patch (Karanai/Syahi) loads the membrane, allowing it to produce harmonic overtones and a distinct pitch.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**32.** Which of the following is an exception to the category of 'Avanaddha Vadya'?
(A) Chenda
(B) Jaltarang
(C) Maddalam
(D) Dappu

**33.** Consider the following statements about the Ghatam:
I. It is a large, narrow-mouthed earthenware pot.
II. It is an Avanaddha vadya.
III. It is played with the fingers, thumbs, palms, and heels of the hands.
IV. Its pitch can be slightly altered by applying clay or water.
V. It is a prominent Upa-pakkavadya in Carnatic music.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

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**34.** Identify the incorrect statement concerning the Jaltarang.
(A) It is played by striking the water surface directly with the palms.
(B) It consists of a set of porcelain or metal bowls filled with water.
(C) The pitch of each bowl is determined by its size and the volume of water it contains.
(D) It is classified as a Ghana vadya in some contexts, though uniquely melodic.

**35.** The practice of heating the face of a drum like the Kanjira or Chenda before or during a performance causes the membrane to tighten. This directly results in:
(A) A decrease in the volume of the sound.
(B) The instrument becoming a Ghana vadya.
(C) An increase in the pitch of the instrument.
(D) The elimination of all overtones.

**36.** Read the given statements and select the correct option:
**Statement I:** The Morsing is an example of a plucked idiophone, commonly known as a jaw harp.
**Statement II:** The Morsing is played by plucking a metal tongue while using the oral cavity as a resonator.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**37.** Identify the correct pair regarding instruments and their primary classification.
(A) Jalra - Sushira Vadya
(B) Chipla - Tata Vadya
(C) Kartala - Ghana Vadya
(D) Morsing - Avanaddha Vadya

**38.** A percussionist in a Carnatic concert needs an instrument that provides a sharp, high-pitched metallic twang to complement the Mridangam. Which of the following instruments should be applied in this context?
(A) Ghatam
(B) Morsing
(C) Tavil
(D) Chenda

**39.** Identify the incorrect pair regarding an instrument and its physical description.
(A) Chipla - Wooden castanets
(B) Kartala - Wooden blocks with metallic jingles
(C) Jaltarang - Water-filled bowls
(D) Jalra - Large earthenware pot

**40.** In a Harikatha or Bhajana Sampradaya performance, the main storyteller uses a small, rhythmic instrument held in one hand to keep the beat. Based on traditional practices, which instrument is this most likely to be?
(A) Chipla
(B) Chenda
(C) Timila
(D) Tavil

**41.** Which of the following best explains the role of 'Upa-pakkavadyas' like Ghatam and Kanjira in a Carnatic music ensemble?
(A) They play the primary melody in the absence of the main vocalist or soloist.
(B) They are used exclusively for tuning the main melodic instruments in the ensemble.
(C) They provide rhythmic accompaniment that complements the primary percussion.
(D) They replace the traditional Tambura as the foundational drone support for singers.

**42.** Read the given statements and select the correct option:
**Statement I:** The Sitar is a plucked string instrument prominent in Hindustani classical music.
**Statement II:** The Sitar evolved strictly from the South Indian Saraswati Veena without any Persian influence.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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**62.** Identify the correct pair relating an instrument to its associated genre/style.
(A) Tabla - Kathakali
(B) Chenda - Khayal
(C) Sitar - Bharatanatyam
(D) Pakhawaj - Dhrupad

**63.** A composer is creating a fusion piece blending Hindustani and Western traditions. They want a polyphonic chordal accompaniment that covers over seven octaves. Which instrument applies best?
(A) Piano
(B) Sitar
(C) Sarangi
(D) Tabla

**64.** Identify the incorrect statement regarding the physical structure of musical instruments.
(A) Tabla Dayan - Wood
(B) Flute - Brass (traditionally in India)
(C) Tabla Bayan - Metal or Clay
(D) Veena - Wood

**65.** In a traditional Kathakali performance, a powerful and highly resonant drum is played to depict dramatic entry scenes. Which instrument is primarily responsible for this intense acoustic environment?
(A) Kanjira
(B) Chenda
(C) Ghatam
(D) Morsing

**66.** Which instrument is most appropriately described as a 'slide guitar' adapted for Hindustani classical music?
(A) Mohan Veena
(B) Sitar
(C) Sarod
(D) SurBahar

**67.** Read the given statements and select the correct option:
**Statement I:** The Pakhawaj is typically played with open hand strikes, resulting in a deep, booming sound.
**Statement II:** The Pakhawaj uses a dough of wheat flour applied on the left face to lower its pitch.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**68.** An aspiring musician wants to master the tabla. They must demonstrate the competency to execute specific tonal variations. Which element on the drumhead is crucial for producing these varied tonal colors?
(A) The wooden shell
(B) The tuning blocks (Gatta)
(C) The bottom ring
(D) The Syahi (black patch)

**69.** The term 'Gotuvadyam' is synonymous with which of the following instruments?
(A) Saraswati Veena
(B) Rudra Veena
(C) Chitra Vina
(D) Vichitra Veena

**70.** All of the following are traditional materials used for crafting a flute EXCEPT:
(A) Bamboo
(B) Animal hide
(C) Reed
(D) Wood

**71.** What defines 'Ghana Vadya' in the context of Indian instrumental music?
(A) Instruments that require bowing techniques to produce musical notes and phrases.
(B) Instruments made solely of animal horn used in ancient tribal or folk traditions.
(C) Electronic synthesizers that produce sound via digital oscillators and speakers.
(D) Solid percussion instruments that produce sound by striking.

**72.** The hollow nature of the Veena's dandi (neck) contributes to its sound primarily by causing:
(A) Enhanced resonance and sustain of the plucked notes.
(B) A higher pitch.
(C) Muffling of unwanted overtones.
(D) Increased weight of the instrument.

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**54.** Match the instruments in List I with their common classifications in List II:
List I: (Instrument)
P. Clarionet
Q. Sarangi
R. Pakhawaj
S. Sitar
List II: (Classification)
1. Plucked string instrument
2. Bowed string instrument
3. Wind instrument (single reed)
4. Barrel drum
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-3, R-1, S-4

**55.** What is the fundamental mechanism of sound production in a Clarionet?
(A) Double reed vibration
(B) Lip buzzing into a brass cup
(C) Air blown across a sharp edge
(D) Single reed attached to a mouthpiece

**56.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Clarionet was successfully incorporated into Indian music ensembles during the 20th century.
**Reason (R):** Its key mechanism makes it impossible to play gamakas (glissandos), leading Indian musicians to modify it drastically.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**57.** Which of the following instruments is an exception to the general rule that Indian classical string instruments use gourd or wood resonators?
(A) Saraswati Veena
(B) Sitar
(C) Jaltarang
(D) Tambura

**58.** Consider the following statements regarding the origin and evolution of the Sitar:
I. It is believed to have been invented by Amir Khusrau.
II. It derived elements from the Persian Setar and the Indian Veena.
III. It historically used animal gut strings before wire strings.
IV. It features movable frets.
V. It has a completely solid wooden body without any hollow sections.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**59.** Identify the incorrect statement regarding the Sarangi.
(A) It is played with a bow.
(B) The strings are stopped with the cuticles or nails of the left hand, not the fingertips.
(C) It is a primary accompaniment for Hindustani vocal music.
(D) It has no sympathetic strings.

**60.** The use of sympathetic strings (Taraf) on instruments like the Sitar and Sarangi causes:
(A) A significant decrease in overall volume and tonal clarity of the instrument.
(B) A natural reverberation and echoing resonance when specific notes are played.
(C) The instrument to become classified primarily as a melodic percussion instrument.
(D) The player to require a second bow to activate the lower set of steel strings.

**61.** Arrange the following percussion instruments in chronological order from ancient to modern adaptation:
I. Mridangam (ancient barrel drum prototype)
II. Pakhawaj (medieval Dhrupad accompaniment)
III. Tabla (bipartite drum evolution)
IV. Handsonic (modern electronic percussion)
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

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**298.** (B) As rapid, complex, and volatile in phrasing
The analysis of lighter expressive models in Hindustani music identified the Tappa by its unique technical requirements. It is characterized by rapid, complex melodic contours and volatile phrasing. These features demand high levels of vocal agility and precision from the performer, as the composition moves through intricate and fast-paced melodic patterns that distinguish it from other vocal genres.

**299.** (B) Tarana
Scholars investigating the mechanics of various musical forms highlighted the Tarana for its specialized syllabic content. It is specifically recognized for its distinct use of rhythmic syllables rather than meaningful lyrical text. This focus on phonetic and rhythmic patterns allows the performer to demonstrate technical dexterity and rhythmic precision, making it a unique component within the musical diversity.

**300.** (A) The Trivat and Chaturang
The cross-regional analysis documented specific complex multi-sectional hybrids within the Hindustani tradition. The Trivat and Chaturang were identified as these sophisticated forms, integrating lyrical, syllabic, and rhythmic components into a single composition. By combining these diverse elements, these hybrids represent a high level of structural complexity, requiring performers to navigate different types of musical material within one framework.

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**73.** Which of the following provides the most appropriate description of 'Tala instruments'?
(A) Instruments used exclusively to play the main melody.
(B) Instruments used to provide a constant drone.
(C) Instruments used to maintain the rhythmic cycle or time measure.
(D) Wind instruments used in temple rituals.

**74.** A musician utilizes a set of small bronze cymbals to keep time during a classical vocal concert. What is this instrument called?
(A) Jalra
(B) Kanjira
(C) Dappu
(D) Chenda

**75.** Identify the correct pair regarding the structural evolution of instruments.
(A) Gotuvadyam - Addition of frets
(B) Flute - Addition of a reed
(C) Ghatam - Addition of a membrane
(D) Sitar - Addition of sympathetic strings

**76.** In the classification of musical instruments, which category does the Harmonium belong to?
(A) Tata Vadya
(B) Sushira Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

**77.** Consider the following statements about the Dappu:
I. It is a single-headed frame drum.
II. It is widely used in folk traditions of Andhra Pradesh.
III. It is played with two sticks of unequal thickness.
IV. It is tuned to a precise musical pitch like the Mridangam.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

**78.** Identify the incorrect statement regarding the Timila.
(A) It is an hourglass-shaped drum.
(B) It is a major instrument in the Panchavadyam ensemble.
(C) It is made of jackwood.
(D) It is played with heavy wooden mallets.

**79.** Match the parts of the Tambura in List I with their descriptions in List II:
List I: (Part)
P. Kudam
Q. Dandi
R. Jiva
S. Birudai
List II: (Description)
1. Tuning pegs
2. The long neck
3. The resonator
4. The thread for tonal enrichment
(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-1, Q-2, R-3, S-4

**80.** What is the defining characteristic of the Chitra Vina compared to the Saraswati Veena?
(A) It is played with a bow.
(B) It lacks frets and is played with a slide.
(C) It has no sympathetic strings.
(D) It is a wind instrument.

**81.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Violin is tuned to Sa-Pa-Sa-Pa in Carnatic music rather than the Western tuning of G-D-A-E.
**Reason (R):** This tuning naturally supports the drone requirement and fundamental sruti of Indian classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**82.** Which of the following is NOT an Avanaddha Vadya?
(A) Morsing
(B) Tavil
(C) Maddalam
(D) Dappu

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**103.** Identify the correct statement regarding the Mandolin's strings in Carnatic music adaptation.
(A) They are struck with small hammers.
(B) They are played with a bow.
(C) They are activated by a keyboard.
(D) They are plucked using a plectrum.

**104.** Match the stringed instruments in List I with their characteristic features in List II:
List I: (Instrument)
P. Sitar
Q. Sarod
R. Sarangi
S. Saraswati Veena
List II: (Feature)
1. Fretted, plucked, no sympathetic strings
2. Fretted, plucked, with sympathetic strings
3. Fretless, plucked, metal fingerboard
4. Fretless, bowed, sympathetic strings
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

**105.** What is the definition of a 'Sympathetic String' in Indian instruments?
(A) A primary string used to play main melodic lines and phrases.
(B) A string used exclusively for tuning the instrument's basic pitch.
(C) A string that vibrates in resonance without being directly played.
(D) A string made of processed animal gut used in ancient instruments.

**106.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Panchamukha Vadyam requires the player to strike five distinct drum faces.
**Reason (R):** Each face is tuned to a specific pitch corresponding to the notes of a raga.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**107.** Which of the following is NOT a traditional application of the Ghatam?
(A) Tani Avartanam (percussion solo)
(B) Accompaniment for Carnatic vocal
(C) Rhythmic support for instrumental music
(D) Primary melody generation

**108.** Consider the following statements about the Tabla:
I. It consists of the Dayan and Bayan.
II. The Dayan is usually made of wood.
III. The Bayan is typically made of brass, copper, or clay.
IV. Both drums have a Syahi.
V. It is the primary percussion for Carnatic music.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

**109.** Identify the incorrect statement regarding the Pakhawaj.
(A) It is an asymmetrical barrel drum.
(B) The left face is loaded with a temporary wheat dough paste.
(C) It is primarily used to accompany modern Khayal singing.
(D) It produces a highly resonant, deep bass sound.

**110.** The application of a temporary dough paste on the left face of the Pakhawaj causes:
(A) A significant increase in the treble frequencies produced by the drum.
(B) The membrane becoming completely rigid and unable to vibrate effectively.
(C) The drum becoming a melodic instrument capable of playing seven full notes.
(D) A lowering of the pitch, creating a deep bass sound.

**111.** Arrange the structural layers of a Mridangam's right drumhead (Valanthalai) from the outermost ring to the innermost center:
I. Vettu thattu (outer ring)
II. Syahi / Karanai (black center)
III. Ul thattu (inner membrane)
Which of the following is the correct order?
(A) I, II, III

adapted into Carnatic music by artists like A.K.C. Natarajan.
**Statement II:** Adapting the Clarinet required no changes in fingering techniques because it inherently produces continuous gamakas.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**93.** A student is required to identify the structural components of the Sarod. They must demonstrate the competency to distinguish it from a Sitar. Which component uniquely confirms the instrument is a Sarod?
(A) A hollow gourd resonator at the top.
(B) Tied gut frets.
(C) A stainless steel fingerboard.
(D) A double-reed mouthpiece.

**94.** The 'Yali' is a prominent decorative motif found on which of the following instruments?
(A) Flute
(B) Tabla
(C) Harmonium
(D) Saraswati Veena

**95.** All of the following are idiophones (Ghana Vadya) EXCEPT:
(A) Kanjira
(B) Jalra
(C) Chipla
(D) Kartala

**96.** What is the fundamental acoustic principle of the Tambura?
(A) Production of a melody through frets.
(B) Production of a continuous harmonic drone rich in overtones.
(C) Amplification of rhythmic beats.
(D) Generation of polyphonic chords.

**97.** The structural modification of adding a metallic horn (Anasu) to the Nadasvaram directly causes:
(A) The instrument to become an Avanaddha vadya.
(B) An increase in the acoustic projection of the instrument.
(C) The pitch to drop by two octaves.
(D) The elimination of breath control.

**98.** Which of the following best describes the 'Chipla'?
(A) A pair of wooden clappers used by Harikatha performers to keep rhythm.
(B) A large temple drum played with sticks in traditional Kerala processions.
(C) A multi-stringed instrument from Bengal played by folk musicians.
(D) A set of tuned water bowls used to play melodies in classical concerts.

**99.** Which of the following instruments is traditionally regarded as a drone instrument in Indian classical music?
(A) Tambura
(B) Mridangam
(C) Chenda
(D) Ghatam

**100.** Identify the correct pair regarding an instrument and its specific resonance feature.
(A) Flute - Syahi (black paste)
(B) Mridangam - Jiva (thread)
(C) Ghatam - Taraf (sympathetic strings)
(D) Sitar - Jawari (bridge curve for buzzing tone)

**101.** Which term describes the technique of sliding on a string to produce a continuous transition between notes on a Sitar or Veena?
(A) Krintan
(B) Zamzama
(C) Meend / Jaru
(D) Syahi

**102.** Consider the following statements about the Viola in Indian music:
I. It is slightly larger than the violin.
II. It is tuned to a lower pitch than the violin.
III. It has not been used in Carnatic music.
IV. Its strings are typically thicker than a violin's.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

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**83.** Consider the following statements regarding the Maddalam:
I. It is an Avanaddha vadya from Kerala.
II. It resembles the Mridangam but is larger and has a distinct tonal quality.
III. It is a key instrument in Kathakali.
IV. It is played using sticks on both sides.
V. It is tied around the waist of the player during performance.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

**84.** Identify the incorrect statement regarding the playing technique of the Sitar.
(A) The main melody is primarily played on a single string.
(B) The player uses a wire plectrum called a Mizrab.
(C) The fret allows lateral pulling of the string to produce gamakas.
(D) The left hand uses all five fingers to press the strings simultaneously for chords.

**85.** The use of a metallic resonator in instruments like the Nadasvaram horn causes the sound to be:
(A) Softer and more mellow, suitable for chamber music settings.
(B) Completely devoid of any complex harmonics or overtones.
(C) More directional and amplified for outdoor settings.
(D) Tunable to multiple octaves independently by the performer.

**86.** Read the given statements and select the correct option:
**Statement I:** The Nadasvaram is accompanied by the Tavil.
**Statement II:** The Nadasvaram uses a single-reed mechanism similar to the Clarionet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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**87.** Identify the correct pair regarding an instrument and its playing position.
(A) Saraswati Veena - Held vertically
(B) Sitar - Held completely flat on the ground
(C) Tambura - Held horizontally across the lap
(D) Sarangi - Held vertically on the lap

**88.** A musician is looking for an instrument to provide the foundational rhythmic framework (Tala) in a Bhajan session without overpowering the vocalist. Which is the most suitable instrument?
(A) Kartala
(B) Chenda
(C) Panchamukha Vadyam
(D) Nadasvaram

**89.** Identify the incorrect pair regarding musical instruments and their origins/associations.
(A) Sitar - Hindustani Classical
(B) Chitra Vina - Carnatic Classical
(C) Maddalam - Goan Folk
(D) Timila - Kerala Temple Music

**90.** During a live concert, a percussionist is seen striking a clay pot with varying finger techniques to produce complex rhythmic patterns. This scenario perfectly describes a performance on the:
(A) Ghatam
(B) Mridangam
(C) Kanjira
(D) Tavil

**91.** Which of the following is the best reason why the Kanjira requires the skin of a monitor lizard to function correctly?
(A) It needs to be extremely thick to withstand heavy blows from large wooden sticks.
(B) It must produce a high-pitched metallic sound similar to a set of hand cymbals.
(C) It is used purely for aesthetic purposes and decorative value of the instrument.
(D) It requires a membrane that can hold moisture to drop its pitch dramatically.

**92.** Read the given statements and select the correct option:
**Statement I:** The Clarinet has been successfully

(B) I, III, II
(C) III, I, II
(D) II, III, I

**112.** Identify the correct pair of a musical genre and its standard wind instrument accompaniment.
(A) Kathakali - Flute
(B) Mangala Isai (Temple Procession) - Nadasvaram
(C) Bharatanatyam - Nadasvaram
(D) Dhrupad - Shehnai

**113.** A musician wants to tune the Tambura perfectly to match a vocalist's pitch. They slide a small bead along the string near the tailpiece. What is this component called?
(A) Kudam
(B) Manka (Tuning bead)
(C) Birudai
(D) Langot

**114.** Identify the incorrect statement regarding the classification of modern adopted instruments.
(A) Clarionet - Ghana Vadya
(B) Violin - Tata Vadya
(C) Guitar - Tata Vadya
(D) Piano - Tata Vadya (mechanically struck)

**115.** During a cross-cultural music workshop, an expert is demonstrating how a western bowed instrument was naturalized into South Indian music. The instrument rests on the chest and foot to allow free hand movement for gamakas. Which instrument is being demonstrated?
(A) Sarangi
(B) Viola
(C) Violin
(D) Cello

**116.** Which of the following is the best description of the 'Mizrab'?
(A) A wooden stick used for playing the Tavil.
(B) The bow used for the Sarangi.
(C) The slide used for the Chitra Vina.
(D) A wire plectrum worn on the finger to pluck the Sitar.

**117.** Read the given statements and select the correct option:
**Statement I:** The Guitar was adapted for Hindustani music by adding sympathetic strings and a raised bridge.
**Statement II:** Pandit Vishwa Mohan Bhatt is renowned for playing this modified guitar, known as the Mohan Veena.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**118.** A sound engineer is recording a Carnatic flute (Venu). To capture the authentic tonal quality, they must demonstrate the competency to understand its acoustics. The Venu produces sound because:
(A) A metallic reed vibrates against a mouthpiece.
(B) Air is blown over an edge, creating oscillating vortices.
(C) Two reeds vibrate against each other.
(D) The player's lips buzz into a cup.

**119.** The 'Jalra' is primarily used in which of the following contexts?
(A) As the main melody instrument in classical concerts.
(B) For tuning string instruments.
(C) As a drone instrument.
(D) For rhythmic keeping in religious chants and Bhajans.

**120.** Which of the following is NOT an essential feature of a classical Saraswati Veena?
(A) Sympathetic strings (Taraf)
(B) 24 brass frets
(C) Wax ledge supporting the frets
(D) Yali motif at the pegbox end

**121.** What defines 'Kartala' in Indian music?
(A) A large barrel drum used in temple festivals across North India.
(B) A stringed instrument played with a bow in traditional folk music.
(C) A pair of wooden blocks with metal jingles used as a rhythm instrument.
(D) A type of bamboo flute with seven holes used for playing simple melodies.

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**122.** The unique shape of the Ghatam, particularly its narrow mouth and large belly, causes:
(A) Helmholtz resonance, producing a deep bass tone when struck on the mouth.
(B) The sound becoming completely muted and inaudible to the audience.
(C) The pitch fluctuating randomly throughout the musical performance.
(D) The instrument breaking easily due to the structural stress of playing.

**123.** Which of the following provides the most appropriate comparison between the Violin and the Viola in an Indian context?
(A) The Viola is significantly smaller and produces higher notes than the Violin.
(B) The Viola features raised metallic frets while the standard Violin does not.
(C) The Viola is primarily a plucked instrument while the Violin is always bowed.
(D) The Viola has thicker strings and produces a deeper, lower-pitched sound.

**124.** Applying the knowledge of instrument acoustics, why does the Sitar have a curved bridge (Jawari)?
(A) To make the strings easier to press.
(B) To create a rich, buzzing overtone series.
(C) To prevent the strings from breaking.
(D) To increase the overall weight of the instrument.

**125.** Identify the correct pair of instrument and its typical accompanying drum.
(A) Nadasvaram - Mridangam
(B) Veena - Tavil
(C) Sitar - Tabla
(D) Dhrupad Vocal - Chenda

**126.** Which of the following is a key characteristic of the 'Gotuvadyam' (Chitra Vina)?
(A) It is played with a bow like a violin.
(B) It is placed vertically on the lap of the player.
(C) It has no sympathetic strings for resonance.
(D) It relies on a slide instead of frets to produce melodies.

**127.** Consider the following statements about the Chenda:
I. It is a cylindrical percussion instrument.
II. It is widely used in Kerala.
III. It is played exclusively with bare hands.
IV. It is suspended from the player's neck.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**128.** Identify the incorrect statement regarding the Dappu.
(A) It consists of a circular wooden frame covered with skin.
(B) It is a highly complex melodic instrument.
(C) It is commonly played with sticks.
(D) It is a prominent folk instrument in South India.

**129.** Match the wind instruments in List I with their characteristic mechanisms in List II:
List I: (Instrument)
P. Venu (Flute)
Q. Nadasvaram
R. Shehnai
S. Clarionet
List II: (Mechanism)
1. Double reed (Hindustani)
2. Double reed (Carnatic)
3. Single reed
4. Edge-blown (no reed)
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-3, R-4, S-1

**130.** What is the defining acoustic trait of the Kanjira?
(A) It can produce a wide range of bass modulations despite its small size.
(B) It produces a constant, hypnotic drone during the entire concert.
(C) It produces distinct polyphonic chords and complex harmonic structures.
(D) It has a set of sympathetic strings running inside the wooden frame.

**131.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Tabla replaced the Pakhawaj in accompanying Khayal vocal music.
**Reason (R):** The softer, more articulate and intricate tonal possibilities of the Tabla suited

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the fast, ornamental style of Khayal better than the heavy, booming sound of the Pakhawaj.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**132.** All of the following are typically included in a traditional Panchavadyam ensemble EXCEPT:
(A) Timila
(B) Maddalam
(C) Edakka
(D) Sitar

**133.** Consider the following statements regarding the Piano in Indian music:
I. It operates on a well-tempered tuning system.
II. It natively produces microtonal continuous glissandos (Gamakas).
III. It is a polyphonic instrument.
IV. It has been used for experimental fusion and orchestration in Indian cinema.
V. It is classified as an Avanaddha vadya.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, IV and V

**134.** Identify the incorrect statement concerning the Jaltarang.
(A) The porcelain bowls are struck with thin bamboo sticks to produce sound.
(B) It can easily produce continuous, unbroken meends (slides) between notes.
(C) It is a very difficult instrument to tune correctly during a fast concert.
(D) Its use is extremely rare in modern Indian classical music performances.

**135.** The introduction of synthetic drumheads in modern instruments causes:
(A) A complete loss of musical tone and resonant quality of the instrument.
(B) The drum becoming classified as a Tata vadya or stringed instrument.
(C) The total inability to play any complex rhythmic patterns on the drumhead.
(D) Immunity to pitch fluctuations caused by humidity and temperature changes.

**136.** Read the given statements and select the correct option:
**Statement I:** The Morsing is an essential Upa-pakkavadya in a Carnatic music ensemble.
**Statement II:** The player alters the shape of their mouth cavity to change the overtones of the Morsing.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**137.** Identify the correct statement regarding the structural tuning mechanism.
(A) Sitar - Adjustable metallic frets.
(B) Mridangam - Leather straps or stones.
(C) Tabla - Gatta (wooden dowels)
(D) Veena - Water level in the resonator.

**138.** A performer needs an instrument that is portable, fretless, capable of deep bass slides, and typically features a resonating metal fingerboard. Which instrument should they select?
(A) Sarod
(B) Sitar
(C) Mandolin
(D) Veena

**139.** Identify the incorrect pair regarding the traditional construction material of the instrument's main body.
(A) Ghatam - Clay
(B) Saraswati Veena - Wood
(C) Tabla Bayan - Copper/Brass/Clay
(D) Flute - Iron

**140.** In a temple festival in South India, a massive brass drum with five faces is being played during a ritual. Based on your knowledge of rare temple instruments, this is the:
(A) Chenda
(B) Panchamukha Vadyam
(C) Tavil
(D) Pakhawaj

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(A) It produces sound through a brass cup mouthpiece without any reed.
(B) It is a double-reed wind instrument.
(C) It is historically associated with auspicious occasions in North India.
(D) Ustad Bismillah Khan is its most renowned exponent.

**160.** The process of applying a layer of wheat dough to the left face of the Pakhawaj causes:
(A) The face to produce high-pitched treble tones.
(B) A deep, resonant bass tone by adding mass to the membrane.
(C) The drumhead to stretch tighter.
(D) The drum to become fully waterproof.

**161.** Arrange the sequence of tuning a Mridangam in chronological order:
I. Loosening or tightening the leather straps (Varlu).
II. Checking the fundamental pitch with a Tambura.
III. Fine-tuning by striking the rim (Kottu) with a small stone/hammer.
Which of the following is the correct sequence?
(A) II, I, III
(B) I, II, III
(C) III, I, II
(D) II, III, I

**162.** Identify the correct statement regarding an instrument and its specific structural material.
(A) Morsing - Iron/Metal
(B) Kanjira - Clay
(C) Tambura - Brass
(D) Jalra - Bamboo

**163.** A student is analyzing an audio recording featuring a fast, plucked, metallic sound playing rapid taans, followed by resonant echoes. The instrument has frets. Which instrument is this?
(A) Sarod
(B) Violin
(C) Sitar
(D) Flute

**164.** Identify the incorrect pair regarding the instrument's main characteristic.
(A) Sitar - Fretted string
(B) Chitra Vina - Fretless slide string
(C) Mandolin (Carnatic) - Fretted string
(D) Sarangi - Fretted string

**165.** During a Carnatic vocal concert, the primary percussionist (Mridangam) stops playing for a few cycles, and another percussionist takes over the intricate rhythmic patterns using a small lizard-skin frame drum. This scenario depicts a performance on the:
(A) Chenda
(B) Tavil
(C) Kanjira
(D) Timila

**166.** Which is the most appropriate description of the 'Tavil'?
(A) A soft, melodic drum used in traditional lullabies and folk songs.
(B) A powerful, barrel-shaped drum accompanying the Nadasvaram.
(C) A frame drum played with two thin sticks in religious processions.
(D) A set of tuned bells used for rhythmic keeping in temple rituals.

**167.** Read the given statements and select the correct option:
**Statement I:** The Sitar often has a second resonator gourd at the top of the neck.
**Statement II:** This second gourd serves as the primary soundbox and the lower gourd is purely decorative.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**168.** A manufacturer is attempting to construct a traditional Kanjira. They must demonstrate the competency to balance the instrument's weight and tone. Which element is historically crucial for the Kanjira's frame?
(A) Jackwood frame with a single slit for metal jingles.
(B) Heavy brass shell used for stability.
(C) Solid steel ring for high tension.
(D) Hollow bamboo tube for lightweight.

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**150.** Identify the correct pair regarding an instrument and its specific playing accessory.
(A) Sitar - Bow
(B) Chitra Vina - Cylindrical block (slide)
(C) Veena - Sticks
(D) Flute - Mizrab

**151.** Which category does the 'Chenda' belong to?
(A) Tata Vadya
(B) Sushira Vadya
(C) Ghana Vadya
(D) Avanaddha Vadya

**152.** Consider the following statements about the Nadasvaram:
I. It is a Sushira vadya.
II. It uses a double reed called 'Seevali'.
III. It is made primarily of wood, specifically aacha maram.
IV. It is played indoors for soft chamber music.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**153.** Identify the incorrect statement regarding the Violin's role in Carnatic music.
(A) It is tuned in fifths (Sa-Pa) to match the singer's fundamental pitch.
(B) It faithfully reproduces all of the vocalist's melodic and rhythmic phrases.
(C) It cannot play microtonal gamakas due to its fixed frets.
(D) It has largely replaced the Veena as an accompaniment in vocal concerts.

**154.** Match the drone/rhythm instruments in List I with their functions in List II:
List I: (Instrument)
P. Tambura
Q. Shruti Box
R. Talam / Jalra
S. Morsing
List II: (Function)
1. Mechanical/Electronic continuous drone
2. Plucked continuous overtone drone
3. Rhythmic timekeeping (Cymbals)
4. Rhythmic accompaniment (Jaw harp)
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-1, S-4

**155.** What is the fundamental role of 'Tala instruments' like Jalra and Kartala?
(A) To provide a harmonic chord progression.
(B) To play complex melodic solos.
(C) To tune other instruments.
(D) To maintain the metric cycle and rhythmic pulse.

**156.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Jaltarang is considered a melodic instrument despite being composed of percussive bowls.
**Reason (R):** The bowls are tuned to specific musical notes of a raga by adjusting the water levels.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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**157.** Which of the following instruments is an exception to the use of animal skin membranes?
(A) Mridangam
(B) Tabla
(C) Ghatam
(D) Kanjira

**158.** Consider the following statements regarding the Clarionet in Indian music:
I. It is a single-reed wind instrument.
II. It features a complex keywork system.
III. Indian musicians modified the blowing technique to achieve gamakas.
IV. It is classified as an Avanaddha vadya.
V. It was heavily used in temple ensembles as a replacement for Nadasvaram.
Which of the above statements are correct?
(A) I, II and III
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

**159.** Identify the incorrect statement about the Shehnai.

**141.** Which of the following provides the most appropriate explanation for why the Veena is considered the foundational instrument of Carnatic music theory?
(A) Because it is traditionally the loudest instrument used in classical ensembles.
(B) Because it requires no complex tuning before a musical performance begins.
(C) Because its 24 frets perfectly map the 12 semitones over two octaves.
(D) Because it is the easiest instrument for a beginner to learn and master quickly.

**142.** Read the given statements and select the correct option:
**Statement I:** The Tambura's continuous drone helps the vocalist stay on pitch.
**Statement II:** The Tambura is a complex rhythmic instrument.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**143.** A luthier wants to craft a traditional Saraswati Veena. They must demonstrate the competency to assemble its parts correctly. Which part must be attached to the top end of the Dandi (neck) for traditional aesthetics?
(A) The Yali
(B) The Kudam
(C) The Langot
(D) The Mizrab

**144.** The 'Langot' in a stringed instrument primarily refers to:
(A) The tuning pegs used to adjust string tension.
(B) The tailpiece where strings are anchored.
(C) The main resonating gourd at the base of the instrument.
(D) The plectrum used for plucking the strings.

**145.** All of the following are components of the Mridangam's tuning mechanism EXCEPT:
(A) Leather straps (Varlu)
(B) Wooden dowels (Gatta)
(C) Small wooden pegs/stones hit with a hammer
(D) Syahi (black paste) for fundamental pitch setting

**146.** What defines 'Gamakas' in the context of Indian instrumental music?
(A) Continuous slides, oscillations, and grace notes that ornament a melody.
(B) The fixed tempo and rhythmic structure of a musical composition.
(C) The black tuning paste applied to the center of a drumhead.
(D) The wooden block used for tuning the tension of a drum membrane.

**147.** The structural difference between a fretted instrument (Veena) and a fretless instrument (Sarod) primarily causes:
(A) The fretted instrument to be significantly louder in solo performances.
(B) The fretted instrument to be incapable of playing any Indian classical music.
(C) The fretless instrument to rely on sliding the finger along the string for exact intonation.
(D) The fretless instrument to be completely impossible to tune to a pitch.

**148.** Which of the following best describes the playing technique of the Sarangi?
(A) Plucked with a wire plectrum worn on the index finger of the right hand.
(B) Struck with small wooden mallets on a set of primary and drone strings.
(C) Blown through a double reed mechanism at the top of a wooden tube.
(D) Bowed, with strings stopped by the cuticles/nails of the left hand.

**149.** Applying the knowledge of drone acoustics, what is the function of the 'Jiva' (thread) in a Tambura?
(A) It holds the tuning pegs firmly in place at the top of the instrument.
(B) It acts as a mechanical mute to reduce the overall volume of the drone.
(C) It slightly lifts the string off the bridge, creating a buzzing, rich overtone series.
(D) It anchors the string to the tailpiece at the bottom of the resonator.

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**169.** What is the traditional tuning of the open strings of a standard Saraswati Veena?
(A) Sa, Ma, Pa, Ni
(B) Sa, Re, Ga, Ma
(C) Sa, Pa, Sa, Pa
(D) Pa, Sa, Pa, Sa

**170.** All of the following are primary melody-producing instruments in Indian classical music EXCEPT:
(A) Tambura
(B) Sarod
(C) Flute
(D) Mandolin

**171.** What defines a 'Polycordophone' in ethnomusicology?
(A) An instrument with no strings.
(B) An instrument with a single string.
(C) An instrument with a membrane.
(D) An instrument with multiple strings.

**172.** The presence of 'Taraf' (sympathetic strings) on an instrument like the Sarangi causes:
(A) The instrument to be much lighter and easier to carry.
(B) A natural, echoing reverberation that enriches the tone.
(C) The player to use two bows simultaneously on both sets of strings.
(D) The pitch of the instrument to constantly drop during a performance.

**173.** Which of the following is the most appropriate classification for the 'Morsing'?
(A) Membranophone
(B) Aerophone
(C) Plucked idiophone
(D) Chordophone

**174.** Applying the knowledge of instrument tuning, why is water added to the bowls of a Jaltarang?
(A) To keep the bowls clean.
(B) To increase the visual appeal.
(C) To make the bowls heavier so they don't move.
(D) To adjust the pitch; adding water lowers the frequency.

**175.** Identify the correct pair regarding an instrument and its primary method of pitch alteration.
(A) Ghatam - Adding small amounts of clay or water to the interior
(B) Kanjira - Tightening the metal tuning pegs on the outer frame.
(C) Mridangam - Heating the entire instrument over an open fire.
(D) Flute - Adjusting the tension of the strings on the wooden body.

**176.** In the context of Carnatic music, the term 'Pakkavadya' refers to:
(A) The main vocalist.
(B) Accompanying instruments.
(C) The rhythmic cycle.
(D) The lyrical composition.

**177.** Consider the following statements about the Sarod:
I. It evolved from the Afghan Rabab.
II. It has a fretless metal fingerboard.
III. It is played with a triangular plectrum (Jaba).
IV. The body is typically carved from a single block of wood and covered with skin.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, II, III and IV

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**178.** Identify the incorrect statement regarding the Guitar's use in Indian classical music.
(A) Standard Western guitar tuning is always maintained without alteration.
(B) It requires the use of a slide (bottleneck or metal bar) to play gamakas effectively.
(C) Sympathetic strings are often added to enhance resonance.
(D) It is played horizontally on the lap in the Indian style.

**179.** Match the percussion instruments in List I with their characteristic striking methods in List II:
List I: (Instrument)
P. Tabla
Q. Tavil
R. Chenda
S. Ghatam
List II: (Striking Method)
1. Hands only (complex finger techniques)
2. One stick and one hand with thimbles

**251.** According to the source, what do stringed instruments represent in the traditional classification?
(A) Instruments relying on columns of air
(B) Instruments categorized as chordophones
(C) Instruments comprising solid metallic forms
(D) Instruments structured with stretched hide

**252.** The fourth category of instruments mentioned in the text generates sound through:
(A) The striking of solid materials
(B) The vibration of plucked strings
(C) The manipulation of an air column
(D) The tuning of a stretched animal hide

**253.** Which structural mechanism characterizes the third category of instruments discussed?
(A) Wooden bodies equipped with metallic strings
(B) Solid metallic frames requiring no initial tuning
(C) Covered with stretched animal hide
(D) Cylindrical tubes designed for continuous airflow

**254.** What is the primary purpose of understanding the four-fold division according to the scholar?
(A) To replace existing modern acoustic principles
(B) To categorize purely Western musical instruments
(C) To synthesize metallic and wooden solid forms
(D) To examine specific instrument evolution

**255.** Based on the passage, the four primary categories are mapped to what kind of terminologies?
(A) Modern Western structural categories
(B) Experimental acoustic music concepts
(C) Indigenous native terminologies
(D) Purely mathematical tuning variables

**Direction :** Please read the following source carefully.

*A research project focusing on the origin, evolution, structure, and playing technique of classical stringed instruments highlights the comparative development of the Veena and the Tambura. The Veena, characterized by its intricate structure consisting of a resonator, a long fretboard, and a secondary gourd, represents a complex evolutionary journey from ancient multi-stringed harps to its modern fretted form. The playing technique involves plucking the strings with wire plectrums worn on the fingers, while the left hand navigates the frets to produce melodic nuances. Conversely, the Tambura, though sharing a structural affinity as a plucked stringed instrument, serves an entirely different musical function. Its evolution prioritized harmonic resonance rather than melodic articulation. Devoid of frets, the Tambura's structure includes a distinctively curved bridge that generates a rich overtone spectrum. The playing technique of the Tambura requires a continuous, rhythmic plucking of its open strings to provide an unvarying drone, establishing the fundamental pitch. The comparative analysis of their structures reveals how the Veena evolved for complex melodic execution, whereas the Tambura evolved to sustain the foundational acoustic environment.*

Based on the above source, attempt the following five questions.

**256.** What distinct structural feature of the Tambura is responsible for its rich overtone spectrum?
(A) A secondary acoustic gourd
(B) A distinctively curved bridge
(C) A long, multi-fretted fretboard
(D) A set of wire finger plectrums

**257.** According to the passage, what is the primary musical function of the Tambura?
(A) To execute complex melodic nuances
(B) To act as a rhythmic percussion instrument
(C) To navigate intricate fretted compositions
(D) To provide an unvarying musical drone

**258.** How does the playing technique of the Veena differ from that of the Tambura?
(A) The Veena uses the left hand to navigate frets.
(B) The Veena requires playing open strings exclusively.
(C) The Veena provides a continuous background drone.
(D) The Veena avoids the use of finger plectrums entirely.

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**188.** A musician is performing a complex Pallavi and needs to execute rapid, rhythmic vocal percussion (Konnakol). To complement this, a secondary percussionist uses a small instrument held in the mouth. Which instrument is this?
(A) Kanjira
(B) Morsing
(C) Chipla
(D) Jalra

**189.** Identify the incorrect pair regarding the instrument's structural material.
(A) Nadasvaram - Wood and Metal
(B) Mridangam - Wood and Leather
(C) Ghatam - Leather and Brass
(D) Jaltarang - Porcelain/Ceramic and Water

**190.** In a traditional Hindustani classical concert featuring a vocalist, which instrument typically provides the primary melodic shadowing?
(A) Sitar
(B) Pakhawaj
(C) Jaltarang
(D) Sarangi or Harmonium

**191.** Which of the following provides the most appropriate explanation for the Tabla's structural division into two drums?
(A) To allow independence of the bass and treble sounds, enabling complex polyrhythmic hand independence.
(B) To make it much heavier and stable on the ground.
(C) To share the instrument between two different players.
(D) Because large pieces of wood were unavailable to makers.

**192.** Read the given statements and select the correct option:
**Statement I:** The Ghatam is played by striking the outer surface with fingers, thumbs, and palms.
**Statement II:** The Ghatam cannot produce different tones; it has only one flat sound.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**193.** An ethnomusicologist is documenting the Panchavadyam ensemble of Kerala. They must demonstrate the competency to identify its core instruments. Which of the following is an essential instrument in this ensemble?
(A) Sitar
(B) Timila
(C) Violin
(D) Ghatam

**194.** The 'Kudam' in a Saraswati Veena refers to:
(A) The main resonating bowl.
(B) The wax ledge holding the frets.
(C) The tuning pegs.
(D) The metallic slide.

**195.** All of the following are plucked string instruments EXCEPT:
(A) Sitar
(B) Sarod
(C) Sarangi
(D) Saraswati Veena

**196.** What is the primary acoustic difference between the Pakhawaj and the Tabla?
(A) The Tabla is a wind instrument while the Pakhawaj is a drum.
(B) The Pakhawaj has no black tuning paste on either of its drumheads.
(C) The Pakhawaj is played with heavy wooden sticks instead of hands.
(D) The Pakhawaj produces a deeper, heavier, and more unified sound.

**197.** The addition of a small metal hook or ring to the thumb of a Tavil player causes:
(A) A soft, muted tone for chamber concerts.
(B) The pitch of the drum to lower significantly.
(C) A sharp, crisp, and high-volume stroke on the hard right drumhead.
(D) The drumhead to break easily under pressure.

**198.** Which of the following best defines the 'Chipla'?
(A) A drone string found on the traditional Saraswati Veena.
(B) A pair of wooden clappers used by Harikatha artists to keep rhythm.

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3. Two sticks (traditionally vertically suspended)
4. Hands, wrists, and belly

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-2, S-3

**180.** What is the primary function of the 'Syahi' (black paste) on drums like Tabla and Mridangam?
(A) It decorates the instrument for better visual appeal on stage.
(B) It protects the leather from tearing due to high-speed strikes.
(C) It makes the drum significantly louder for large concert halls.
(D) It adds mass to the center to allow for a definite pitch.

**181.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Mandolin used in Carnatic music is an acoustic instrument with a hollow body.
**Reason (R):** U. Srinivas used a solid-body electric mandolin to sustain notes long enough to execute slow, continuous gamakas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**182.** Which of the following is NOT an idiophone (Ghana Vadya)?
(A) Chipla
(B) Timila
(C) Kartala
(D) Jalra

**183.** Consider the following statements about the Chitra Vina:
I. It is also known as Gotuvadyam.
II. It is a fretless instrument.
III. It has main strings, drone strings, and sympathetic strings.
IV. It is played using a cylindrical slide (gotu) made of wood, horn, or Teflon.
V. It produces sound via a double reed.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

**184.** Identify the incorrect statement regarding the structure of the Venu (Carnatic Flute).
(A) It features complex metallic keys like a Western concert flute.
(B) It is typically made of bamboo.
(C) It has a blowing hole and usually eight finger holes.
(D) It requires cross-fingering techniques to produce half-notes and gamakas.

**185.** The use of a thick skin and playing with sticks on the Chenda causes:
(A) A very soft, whispering sound suitable only for chamber music.
(B) The pitch of the drum to be highly melodic over three full octaves.
(C) A high-volume, penetrating sound suitable for open-air temple grounds.
(D) The instrument to break frequently due to the pressure of the sticks.

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**186.** Read the given statements and select the correct option:
**Statement I:** The Sitar evolved from ancient Indian Veenas and was influenced by Persian instruments like the Setar.
**Statement II:** Amir Khusrau is traditionally credited with the invention or significant modification of the Sitar.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**187.** Identify the correct statement regarding an instrument and its specific resonator shape.
(A) Square wooden box
(B) Cylindrical metal tube
(C) Triangular brass frame
(D) Hemispherical gourd/wood base

**208.** Consider the following statements about the Flute (Venu):
I. It is an end-blown flute like a recorder.
II. It is a side-blown (transverse) flute.
III. T.R. Mahalingam (Mali) revolutionized its playing style in Carnatic music.
IV. It produces gamakas through partial opening and closing of finger holes.
V. It has a reed inside the blowing hole.
Which of the above statements are correct?
(A) I, III and IV
(B) II, III and IV
(C) II, III, IV and V
(D) I, IV and V

**209.** Identify the incorrect statement regarding the Kanjira.
(A) It has a single set of metallic jingles (zils) attached to the frame.
(B) It is played with two heavy wooden sticks.
(C) It requires significant hand pressure on the membrane to modulate the pitch.
(D) It is an Avanaddha vadya.

**210.** The lack of frets on the Sarod causes:
(A) The necessity to slide the fingernails along the metal fingerboard to achieve meend.
(B) An absolute inability to play any distinct musical notes.
(C) The instrument to be permanently out of tune with the drone.
(D) The player to use a complex mechanical keyboard mechanism.

**211.** Arrange the following wind instruments in chronological order from ancient mythological association to modern western adaptation in India:
I. Clarionet
II. Venu (Flute)
III. Nadasvaram (Temple evolution)
Which of the following is the correct order?
(A) II, III, I
(B) I, II, III
(C) III, II, I
(D) II, I, III

**212.** Identify the correct pair regarding an instrument and its specific string configuration.
(A) Sitar - One main string and no sympathetic strings for resonance.
(B) Tambura - Twenty main strings played with a plectrum or fingers.
(C) Mandolin - One single string used to play all the main melodies.
(D) Saraswati Veena - 4 main playing strings and 3 drone/tala strings

**213.** A classical singer is performing a deep, slow Dhrupad composition. They require a majestic, highly resonant drum accompaniment. Which drum is best suited?
(A) Tabla
(B) Kanjira
(C) Pakhawaj
(D) Dappu

**214.** Identify the incorrect statement regarding the Piano's structure.
(A) Ghatam - Struck with hands
(B) Violin - Plucked with a Jaba (triangular plectrum)
(C) Piano - Keys strike strings via hammers
(D) Sitar - Plucked with a Mizrab

**215.** During a temple procession in Kerala, a loud, cylindrical drum is suspended vertically and played with sticks. This instrument creates a massive wall of sound. What is this instrument?
(A) Mridangam
(B) Ghatam
(C) Kanjira
(D) Chenda

**216.** Which of the following best describes the 'Maddalam'?
(A) A large, barrel-shaped drum from Kerala, played horizontally with bare hands.
(B) A small frame drum with metallic jingles used in folk dances.
(C) A stringed instrument used in classical Kathak performances.
(D) A wind instrument made of conch shell used in temple rituals.

**217.** Read the given statements and select the correct option:
**Statement I:** The Sitar is tuned differently depending on the raga being played.
**Statement II:** The sympathetic strings (Taraf) of the Sitar are also retuned to match the scale of the specific raga.

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(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**218.** An artist wishes to perform on the Jaltarang. They must demonstrate the competency to tune it effectively. How is the fundamental pitch of each individual bowl determined before performance?
(A) By the size and thickness of the porcelain bowl and the volume of water poured into it.
(B) By tightening a screw located on the outer rim of each bowl.
(C) By stretching a membrane over the top of the individual bowls.
(D) By attaching varying weights of clay to the outside of the bowls.

**219.** The 'Seevali' is a crucial component of which instrument?
(A) Flute
(B) Tambura
(C) Violin
(D) Nadasvaram

**220.** All of the following are single-headed drums EXCEPT:
(A) Kanjira
(B) Mridangam
(C) Dappu
(D) Chenda

**221.** What defines 'Avanaddha Vadya' in Indian musicology?
(A) Instruments that require air columns to produce musical sound.
(B) Solid instruments that produce sound when clashed together.
(C) Instruments with a stretched skin that produce sound upon being struck.
(D) Instruments with plucked strings used for melodic accompaniment.

**222.** The structural design of the Tabla's Bayan causes:
(A) The structural inability to produce any deep bass sounds.
(B) The drum to function effectively as a wind instrument.
(C) The membrane to snap easily under the pressure of playing.
(D) The drum to produce a modulatable bass tone when heel pressure is applied.

**223.** Which of the following provides the most appropriate comparison between the Violin and the Sarangi?
(A) The Violin has no sympathetic strings, whereas the Sarangi has numerous ones.
(B) The Violin is bowed while the Sarangi is always plucked by the player.
(C) The Violin is held vertically while the Sarangi is held against the neck.
(D) The Violin features raised frets whereas the Sarangi is a fretless instrument.

**224.** Applying the knowledge of classification, the Harmonium is technically considered a:
(A) Tata Vadya
(B) Sushira Vadya
(C) Avanaddha Vadya
(D) Ghana Vadya

**225.** Identify the correct pair of a percussion instrument and its traditional region of prominence.
(A) Pakhawaj - Tamil Nadu
(B) Timila - Kerala
(C) Kanjira - Punjab
(D) Tavil - Bengal

**226.** Which of the following instruments is played using a technique called 'Krintan' (pulling off the string)?
(A) Sitar
(B) Tabla
(C) Flute
(D) Ghatam

**227.** Consider the following statements about the Guitar (Mohan Veena):
I. It is an acoustic slide guitar.
II. It is played with a metal slide (bar).
III. It lacks any sympathetic strings.
IV. It was adapted for Hindustani music to play vocal-like meends.

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Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

**228.** Identify the incorrect statement regarding the Dappu.
(A) It consists of a circular wooden frame covered with skin.
(B) It is a highly complex melodic instrument.
(C) It is commonly played with sticks.
(D) It is a large double-headed barrel drum.

**229.** Match the parts of a Mridangam in List I with their descriptions in List II:
List I: (Part)
P. Valanthalai
Q. Thoppi
R. Syahi / Karanai
S. Varlu
List II: (Description)
1. The left, bass drumhead
2. The right, treble drumhead
3. Leather straps for tension
4. Black tuning paste
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

**230.** What is the defining feature of the 'Pancha Mukha Vadyam'?
(A) It is a bamboo flute with five holes used for rituals.
(B) It is a massive drum with five distinct faces, each tuned differently.
(C) It is a traditional Veena with five strings and no frets.
(D) It is a rhythmic cycle consisting of five distinct beats.

**231.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Tambura does not need to be played with a complex rhythmic pattern.
**Reason (R):** Its sole purpose is to provide a continuous, stable pitch (drone) as a foundation for the melody.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**232.** Which of the following instruments is generally NOT used to accompany Bharatanatyam?
(A) Sitar
(B) Mridangam
(C) Flute
(D) Nadasvaram

**233.** Consider the following statements about the Ghatam:
I. It requires baking at very high temperatures with brass/copper filings to achieve its metallic tone.
II. It is completely hollow with a narrow mouth.
III. It is played using the fingers, palms, and nails.
IV. It is considered a Sushira vadya.
V. The pitch can be lowered slightly by pressing the mouth of the pot against the player's stomach.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

**234.** Identify the incorrect statement regarding the Mandolin.
(A) It is primarily a bowed instrument.
(B) It is traditionally a Western string instrument.
(C) The acoustic version has raised frets and relies heavily on bending strings to achieve gamakas.
(D) U. Srinivas used an electric solid-body mandolin to prevent feedback and sustain notes.

**235.** The practice of using a hollow bamboo tube for a flute causes:
(A) The instrument to become highly percussive during a solo.
(B) The pitch to remain absolutely fixed regardless of fingering.
(C) The sound to depend entirely on a vibrating

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animal membrane.
(D) The air column to resonate at specific frequencies when holes are uncovered.

**236.** Read the given statements and select the correct option:
**Statement I:** The Viola produces a tone that is a perfect fifth higher than the Violin.
**Statement II:** The Viola is occasionally used in Carnatic music for artists who prefer a deeper, more resonant vocal-like tone.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

**237.** A percussionist needs to quickly change the pitch of a Kanjira downwards during a performance. How is this practically achieved on stage?
(A) By tightening a metal screw on the frame.
(B) By heating the membrane over an open flame.
(C) By sprinkling a few drops of water on the inner side of the skin.
(D) By replacing the skin with a thinner material.

**238.** The 'Timila' is primarily played in which musical context?
(A) Hindustani Khayal concerts
(B) Carnatic vocal concerts
(C) Goan folk dances
(D) Kerala Panchavadyam and temple festivals

**239.** All of the following instruments are traditionally made from wood EXCEPT:
(A) Ghatam
(B) Saraswati Veena
(C) Nadasvaram
(D) Tambura

**240.** What defines 'Jalra' in a musical context?
(A) A large earthen pot used for percussion in concerts.
(B) Small, thick brass cymbals used for keeping time.
(C) A stringed instrument played with a cylindrical slide.
(D) A double-reed wind instrument used in temple rituals.

**241.** The structural feature of having 24 frets on a Veena directly causes:
(A) The absolute inability to play half-notes.
(B) The player to have visual and tactile access to exactly two full octaves.
(C) The instrument to be extremely lightweight.
(D) The sound to become completely muted by frets.

**242.** Read the given statements and select the correct option:
**Statement I:** The Tabla consists of a wooden treble drum and a metal/clay bass drum.
**Statement II:** The Tabla is played with sticks to produce its characteristic sharp sounds.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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**243.** An acoustic engineer is examining a Sitar. They note a set of strings running underneath the main frets that are not plucked but vibrate automatically. These are called:
(A) Drone strings
(B) Chikari strings
(C) Sympathetic strings (Taraf)
(D) Jiva threads

**244.** Identify the correct pair regarding the instrument and its defining physical characteristic.
(A) Clarionet - Double reed, complex keys
(B) Flute - Single reed, no keys
(C) Nadasvaram - Single reed, wooden keys
(D) Shehnai - Double reed, no keys

**245.** In a grand Carnatic concert, an instrument provides a deep, booming bass support and complex rhythmic solos alongside the Mridangam. It is an earthen pot. This is the:
(A) Pakhawaj
(B) Chenda
(C) Ghatam

(D) Kanjira

**246.** Which of the following provides the most appropriate summary of the Piano's integration into Indian music?
(A) It replaced the Sitar in all classical concerts performed today.
(B) It is primarily used for harmonizing and orchestrating Indian melodies.
(C) It was heavily modified to include sets of sympathetic strings.
(D) It is used exclusively as a percussion instrument in orchestras.

**247.** Consider the following statements about the Tambura:
I. It is an essential Tata vadya.
II. It creates a hypnotic, continuous overtone series.
III. It has no frets.
IV. It is played by plucking the strings in a continuous, repetitive cycle.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

**248.** Identify the incorrect statement regarding the Chenda.
(A) It is a delicate, soft-sounding instrument used in lullabies.
(B) It is predominantly used in Kerala.
(C) It is central to Kathakali and Theyyam performances.
(D) It is played using two sticks, or one stick and one hand.

**249.** Match the instrument categories in List I with their respective sound production principles in List II:
List I: (Category)
P. Tata Vadya
Q. Sushira Vadya
R. Avanaddha Vadya
S. Ghana Vadya
List II: (Principle)
1. Stretched membrane vibration
2. Solid body vibration (clashing/striking)
3. Stretched string vibration
4. Enclosed air column vibration
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

**250.** What is the primary function of the 'Morsing' in a Carnatic percussion ensemble?
(A) To produce sharp, rhythmic, metallic twangs that echo the Mridangam's syllables.
(B) To play the main raga melody throughout the percussion solo.
(C) To provide a continuous drone foundation for the entire ensemble.
(D) To tune the other melodic instruments before the concert begins.

**Direction :** Please read the following source carefully.

*In an academic seminar discussing the foundational Indian concept of classification of musical instruments, a scholar presented a detailed analysis of how instruments are categorically divided based on their acoustic principles. The traditional Indian classification system divides musical instruments into four primary categories, reflecting the structural mechanisms used to produce sound. These categories encompass chordophones, aerophones, membranophones, and idiophones, respectively mapped to native terminologies. In this theoretical framework, stringed instruments fall under a specific category, while wind instruments, which rely on columns of air, form another distinct group. Furthermore, instruments structured with animal hide stretched across a hollow body constitute the third category, fundamentally used for rhythm. The fourth category comprises solid instruments, often metallic or wooden, that do not require tuning and produce resonance through striking. The scholar emphasized that understanding this indigenous classification is essential before examining the origin, evolution, and structure of specific instruments, ranging from simple idiophones to complex chordophones. This four-fold division forms the foundational matrix upon which the playing techniques and structural evolution of all subsequent musical instruments in India, whether ancient or modern, are academically evaluated.*

Based on the above source, attempt the following five questions.

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(C) The main bridge of a Sitar used for sound resonance.
(D) A type of ancient flute mentioned in Sanskrit literatures.

**199.** Applying the knowledge of drone accompaniment, which instrument relies heavily on the 'Jiva' thread to produce its characteristic rich sound?
(A) Violin
(B) Piano
(C) Mandolin
(D) Tambura

**200.** Identify the correct pair regarding an instrument and its historical tuning method.
(A) Kanjira - Heating the membrane or applying water
(B) Mridangam - Wooden pegs (Gatta) hit with a stone
(C) Tabla - Water level adjustment
(D) Ghatam - Adding sympathetic strings

**201.** The 'Anasu' is a component of which instrument?
(A) Flute
(B) Veena
(C) Nadasvaram
(D) Sitar

**202.** Consider the following statements about the Mandolin in Carnatic music:
I. It is an acoustic wind instrument.
II. U. Srinivas pioneered its use in Carnatic music.
III. It typically has 5 single strings or 4 double courses in its adapted form.
IV. It is played using a plectrum.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, III and IV

**203.** Identify the incorrect statement regarding the Piano's structure.
(A) It consists of a keyboard mechanism.
(B) It features dampers to stop the strings from vibrating.
(C) It has pedals to sustain or soften the sound.
(D) The sound is produced by plucking the strings with a plectrum.

**204.** Match the instruments in List I with their primary resonant bodies in List II:
List I: (Instrument)
P. Tambura
Q. Ghatam
R. Flute
S. Sarod
List II: (Resonant Body)
1. Baked clay
2. Hollowed wood/gourd
3. Hollow bamboo tube
4. Wooden block covered with skin
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

**205.** What defines a 'Membranophone' in the Hornbostel-Sachs classification?
(A) Sound is produced by a vibrating column of air.
(B) Sound is produced by the body of the instrument itself without a membrane.
(C) Sound is produced by a stretched, vibrating skin or membrane.
(D) Sound is produced by a vibrating string.

**206.** The following question consists of two statements, Assertion (A) and Reason (R). Choose the correct option.
**Assertion (A):** The Clarionet was rapidly adopted into South Indian temple music.
**Reason (R):** Its loud, projecting sound made it an effective alternative to the Nadasvaram for outdoor processions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**207.** Which of the following is NOT an element of the Veena's construction?
(A) Syahi (black tuning paste)
(B) Dandi (neck)
(C) Kudam (resonator)
(D) Yali (scroll/head)

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**259.** Which structural component is unique to the Veena as described in the source?
(A) A fretless wooden bridge
(B) A distinctively curved bridge
(C) A secondary resonator gourd
(D) A set of open unstopped strings

**260.** The evolutionary priority of the Veena, in contrast to the Tambura, was:
(A) Complex melodic execution
(B) Sustaining fundamental pitch
(C) Prioritizing harmonic resonance
(D) Providing an unvarying drone

**Direction :** Please read the following source carefully.

*An organological case study examining the adaptation of foreign instruments into the Indian musical framework provides an outline knowledge of the Violin, Viola, Mandolin, Piano, Guitar, and Clarionet. While originally Western, the Violin has been deeply integrated into the South Indian classical tradition. Its structure remains identical to its European counterpart, but the playing technique has been drastically modified; the artist sits cross-legged, resting the scroll on the foot to allow the left hand to execute complex sliding ornaments. Similarly, the Mandolin and Guitar have undergone structural modifications, such as altered tuning systems and the introduction of sympathetic strings, to accommodate Indian melodic expressions. The Viola, being larger than the violin, is occasionally utilized for its deeper tonal register. In contrast, instruments with fixed pitches like the Piano face structural limitations in rendering the continuous microtonal glides essential to Indian music, though experimental playing techniques have attempted to bridge this gap. The Clarionet, an aerophone, was also adapted into traditional ensembles, requiring unique breath control and fingering techniques to mimic vocal intonations within the indigenous musical syntax.*

Based on the above source, attempt the following five questions.

**261.** Why are instruments with fixed pitches, like the Piano, structurally limited in Indian classical music according to the text?
(A) They lack sufficient acoustic output volume
(B) They are used for purely rhythmic percussion
(C) They possess an excessive number of keys
(D) They lack microtonal glide capability

**262.** How has the playing technique of the Violin been modified for Indian classical traditions?
(A) Standing while resting the scroll on the shoulder
(B) Resting the scroll on the foot while seated
(C) Utilizing sympathetic strings to create resonance
(D) Changing the fundamental shape of the instrument

**263.** Which two instruments have undergone structural modifications like the introduction of sympathetic strings?
(A) The Violin and the Viola
(B) The Piano and the Clarionet
(C) The Mandolin and the Guitar
(D) The Violin and the Clarionet

**264.** The Clarionet requires unique breath control primarily to achieve which of the following?
(A) To sustain unvarying background drones
(B) To execute continuous rhythmic syllables
(C) To introduce multiple sympathetic overtones
(D) To mimic traditional vocal intonations

**265.** What is the primary reason the Viola is occasionally utilized, according to the source?
(A) Its inherently deeper tonal register
(B) Its structural similarity to the Piano
(C) Its capacity for continuous microtones
(D) Its ability to mimic the Clarionet

**Direction :** Please read the following source carefully.

*In evaluating the origin, evolution, structure, and playing technique of wind instruments in Indian classical music, a distinct contrast is observed between the Flute and the Nadasvaram. The Flute is characterized by its simple, cylindrical bamboo structure, devoid of mechanical keys. Its evolution highlights a persistent reliance on natural materials. The playing technique of the Flute involves blowing air across an embouchure hole while the fingers partially or fully cover the fingerholes to produce intricate microtonal variations. In contrast, the Nadasvaram represents*

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*larger metallic or clay 'Dayan'. The playing technique is highly intricate, utilizing distinct finger strokes on the tuned central patches to produce a wide vocabulary of rhythmic syllables. Historically preceding the Tabla is the Pakhwaj, a double-headed barrel drum akin in structure to southern drums but characterized by a unique tuning paste applied to the left head. Its playing technique employs open, sweeping palm strokes, generating the deep, sonorous tones required for accompanying ancient vocal forms. The Shehnai, an aerophone, features a wooden tube that gradually widens into a metal bell. Structurally, it employs a quadruple reed system. The playing technique demands extraordinary breath control and precise lip pressure to manipulate the reeds, while the fingers cover the sequence of perforations, enabling the execution of rapid melodic passages and sustained, auspicious microtonal wails.*
Based on the above source, attempt the following five questions.

**296.** Which distinctive structural element characterizes the left head of the Pakhwaj compared to southern drums?
(A) A quadruple reed system
(B) A metallic or clay exterior
(C) An asymmetrical drum shape
(D) A unique tuning paste

**297.** The playing technique of the Tabla produces a wide vocabulary of syllables by striking which part of the drum?
(A) Tuned central patches
(B) Widened metal bell
(C) Sequence of perforations
(D) Quadruple reed system

**298.** The structural design of the Shehnai employs what type of reed system?
(A) Single-reed unit
(B) Quadruple reed
(C) Double-reed unit
(D) Triple-reed unit

**299.** The 'Dayan' component of the Tabla is composed of which materials?
(A) Natural-grown bamboo
(B) Metallic or clay
(C) Carved forest wood
(D) Porcelain and water

**300.** The playing technique of the Pakhwaj primarily utilizes which method to generate deep tones?
(A) Open, sweeping palm strokes
(B) Intricate, localized finger strokes
(C) Hard wooden striking sticks
(D) Slender bamboo sticks

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(C) Simple, keyless bamboo aerophones
(D) Melodic instruments with fixed pitches

**273.** What unique accessory is utilized by the right hand in the playing technique of the Tavil?
(A) A thick wooden striking stick
(B) Wire plectrums worn on fingers
(C) A central patch of tuning paste
(D) Thimble-like finger caps

**274.** How are the stretched skins of the Tavil fastened, contrasting with the Mridangam?
(A) Robust hoops and leather straps
(B) Multiple layers of simple dried hide
(C) Permanent central black tuning patches
(D) Curved wooden bridge and tightening pegs

**275.** The Mridangam's drum body is carved from:
(A) A thick wooden barrel with metal hoops
(B) A distinctively shaped clay pot
(C) A single continuous block of wood
(D) A solid cylinder of natural bamboo

**Direction :** Please read the following source carefully.

*A specialized study of secondary rhythmic accompaniment instruments elaborates on the structure and playing technique of the Kanjira, Ghatam, and Morsing. The Kanjira is a small frame drum structured with a circular wooden frame, traditionally covered with monitor lizard skin, and featuring a single metal jingle. Its playing technique is highly complex, requiring the musician to use one hand to strike the skin while the internal hand applies varying pressure to manipulate the pitch dynamically. The Ghatam, diverging from membrane-based structures, is a large, specially crafted clay pot mixed with metallic filings to enhance resonance. The playing technique involves striking the outer surface with the fingers, thumbs, and palms, while the pot's mouth is occasionally pressed against the player's abdomen to modulate the bass tones. The Morsing, structurally a small iron jaw harp, consists of a metal frame enclosing a flexible tongue. The playing technique requires the instrument to be held firmly between the teeth; the tongue is plucked with a finger while the player's breath and oral cavity act as the primary resonator to alter the pitch.*

Based on the above source, attempt the following five questions.

**276.** How does a player dynamically manipulate the pitch of the Kanjira?
(A) Internal hand pressure
(B) Abdomen frame pressure
(C) Metal tongue plucking
(D) Tuning patch striking

**277.** To modulate bass tones while playing the Ghatam, the musician uses their:
(A) Teeth used to hold the metal frame
(B) Hands used to stretch the lizard skin
(C) Thumbs used to strike metallic filings
(D) Abdomen to press the pot

**278.** What non-traditional acoustic element acts as the primary resonator for the Morsing?
(A) Circular wooden instrument frame
(B) Player's breath and oral cavity
(C) Specially crafted pottery vessel
(D) Solid block of carved forest wood

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**279.** Structurally, the Ghatam diverges from typical drums because it is primarily crafted from:
(A) Animal hide and wooden frames
(B) Iron frames with a flexible tongue
(C) Clay mixed with metallic filings
(D) Bamboo equipped with an embouchure

**280.** The traditional membrane covering the circular wooden frame of the Kanjira is made of:
(A) Specially treated cowhide
(B) Multiple layers of synthetic skin
(C) Thin sheets of metallic foil
(D) Monitor lizard skin

**Direction :** Please read the following source carefully.

*Examining the origin, structure, and playing technique of traditional temple and regional percussion instruments reveals the diverse rhythmic heritage of India, specifically highlighting the Chenda, Maddalam, Timila, and Pancha mukha vadyam. The Chenda is a cylindrical drum structurally designed for high volume, suspended vertically from the drummer's neck. Its playing technique relies predominantly on two wooden sticks, producing a sharp, piercing sound ideal for outdoor processions. The Maddalam, structurally similar to a barrel drum but significantly larger and heavier, is tied around*

use a specific sitting posture and tune it to the fundamental notes of the singer. Furthermore, the grip on the bow is modified to facilitate the execution of complex gamakas and oscillations, which are essential features of the Indian melodic tradition.

**10.** (A) Its continuous bowing technique closely mimics the continuous curves of the human voice.
The introduction of the violin significantly enhanced Carnatic vocal concerts because the instrument is uniquely capable of producing long, unbroken melodic lines. The use of a bow allows for seamless transitions and sustained notes, which perfectly emulate the fluid movements and microtonal nuances of the human voice. This capability provides superior melodic support compared to plucked or percussive instruments.

**11.** (A) II, III, I, IV
The evolution of stringed instruments in South India began with ancient harps like the Yazh. Later, Govinda Dikshitar standardized the 24-fretted Saraswati Veena in the seventeenth century. The violin was introduced to Carnatic music in the late eighteenth and early nineteenth centuries. Finally, the modern adaptation and solo prominence of the fretless slide Chitra Vina occurred in more recent times.

**12.** (B) Saraswati Veena - Jackwood
Traditional Indian instrument making relies on specific materials to ensure tonal quality. The Saraswati Veena is classically carved from the wood of the jackfruit tree, known for its superior resonance and durability. Conversely, flutes are typically made from bamboo, Ghatams are crafted from baked clay, and Kanjira frames are made from wood rather than bronze, which is for cymbals.

**13.** (C) Chitra Vina
The Chitra Vina, also known as the Gotuvadyam, is a fretless stringed instrument that produces sound by sliding a cylindrical block over the strings. This unique design allows the performer to execute smooth, continuous glissandos and microtonal oscillations across several octaves without the interruption of fixed frets. This makes it the ideal choice for musicians seeking a fluid, vocal-like melodic quality.

**14.** (D) Veena - Mizrab
Different musical instruments require specific accessories for sound production. A violin is played with a bow, a Chitra Vina uses a cylindrical slide, and the mandolin is played with a plectrum. While the Sitar uses a wire plectrum called a mizrab, the Saraswati Veena is traditionally played using the fingernails or specifically shaped wire plektra that are not called mizrabs.

**15.** (A) Violin
In a Carnatic concert, the violin is the primary melodic accompaniment due to its unique ability to shadow the vocalist. Because it is played with a bow, it can reproduce the microtonal nuances, continuous glissandos, and intricate oscillations known as gamakas that characterize vocal music. Plucked instruments like the Veena or Mandolin have limitations in sustaining notes for such fluid reproduction.

**16.** (B) He used a solid-body electric Mandolin and adapted the tuning to suit Carnatic gamakas.
U. Srinivas successfully integrated the Western mandolin into Carnatic music by making critical modifications. By choosing a solid-body electric instrument, he achieved the necessary sustain to play the complex, long-duration gamakas central to the tradition. He also altered the standard tuning to align with the Indian melodic system, allowing for precise execution of microtones and fluid transitions between musical notes.

**17.** (C) Statement I is correct but Statement II is incorrect.
The viola is a larger member of the string family, producing a deeper and more resonant sound than the violin due to its lower tuning. However, the violin remains the dominant melodic accompaniment in contemporary Carnatic concerts. While some artists have successfully adapted the viola for solo and accompanying roles, it has not replaced the violin in the standard concert format.

**18.** (A) Ability to independently tune a Ghatam.
An accompanist shadowing a vocalist must possess skills directly related to melodic reproduction. This includes anticipating the singer's phrases, mastering bowing techniques, and having the finger dexterity to produce microtones. While percussionists must tune instruments like the

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(C) The Sarangi
(D) The Sitar

**288.** The playing technique of the Sitar relies heavily on which action to achieve melodic inflections?
(A) Pressing cuticles against gut strings
(B) The lateral pulling of strings
(C) Gliding a Teflon block on strings
(D) Plucking with a coconut-shell plectrum

**289.** What structural feature covers the belly of the Sarod?
(A) A hollow gourd resonator
(B) A polished metal plate
(C) A thick wooden barrel
(D) A goat-skin membrane

**290.** In playing the Sarangi, what specific part of the player's hand is pressed against the gut strings?
(A) Cuticles or fingernail bases
(B) Soft pads of the fingertips
(C) Flat palms of the left hand
(D) Set of wire finger plectrums

**Direction :** Please read the following source carefully.

*A theoretical analysis of Tala instruments and specialized idiophones elaborates on the structure and playing technique of the Chipla, Jalra, Kartala, Jaltarang, and Dappu. The Jalra and Kartala are foundational metallic cymbals used to maintain rhythmic time cycles. The Jalra consists of two small, thick bell-metal plates connected by a cord, producing a sharp, high-pitched chime when struck together. The Kartala incorporates wooden blocks embedded with metallic jingles, manipulated rhythmically by the hands. The Chipla, structurally composed of two wooden pieces held in the hands, functions as a percussive clapper utilized predominantly in devotional music. A striking departure from typical percussion is the Jaltarang, an instrument structurally comprising a series of porcelain bowls filled with varying levels of water. The playing technique involves striking the rims of the water-filled bowls with two slender bamboo sticks; the water volume dictates the pitch, allowing the generation of complete melodies. The Dappu, contrasting with these solid instruments, is a simple, circular frame drum played with two thin wooden sticks, renowned for its energetic rhythmic output in folk and traditional contexts.*

Based on the above source, attempt the following five questions.

**291.** The pitch of the Jaltarang is structurally dictated by which of the following?
(A) The tension of a stretched animal membrane
(B) The thickness of the bell-metal cymbal plates
(C) The specific volume of water in porcelain bowls
(D) The physical size of the wooden percussive clappers

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**292.** The Jalra produces a sharp, high-pitched chime due to its construction from:
(A) Two small, thick bell-metal plates
(B) Thin wooden frames and animal skin
(C) Wooden blocks embedded with metallic jingles
(D) Series of water-filled porcelain bowls

**293.** What structural element does the Kartala incorporate that is manipulated rhythmically?
(A) Bell-metal plates on cord
(B) Frame drum and thin sticks
(C) Wooden percussion clappers
(D) Metallic jingles in wood

**294.** According to the passage, the Chipla functions predominantly as a percussive clapper in which musical context?
(A) Orchestral symphonies
(B) Devotional music
(C) Outdoor military processions
(D) Classical melodic solos

**295.** The playing technique of the Dappu requires the use of:
(A) The bare palms and fingers
(B) Two slender bamboo sticks
(C) Two thin wooden sticks
(D) Wire plectrums worn on the fingers

**Direction :** Please read the following source carefully.

*Providing an outline knowledge of the rhythmic and wind instruments integral to the northern musical traditions, a musicological text analyzes the Tabla, Pakhwaj, and Shehnai. The Tabla, structurally a pair of asymmetrical hand drums, consists of the smaller wooden 'Bayan' and the*

*the waist and played with bare hands, yielding a deep, resonant tone. The Timila, an hourglass-shaped drum, is slung across the shoulder and played exclusively with the palms, generating rapid rhythmic sequences in temple ensembles. Perhaps the most structurally unique is the Pancha mukha vadyam, a massive five-faced drum historically mounted on a wooden carriage. Each of its five faces produces a distinct pitch. The playing technique involves the percussionist standing before the instrument, striking the different membrane faces with bare hands to create complex, multi-tonal rhythmic patterns during specific ritualistic observances.*

Based on the above source, attempt the following five questions.

**281.** How is the Timila structurally supported by the musician during a performance?
(A) Slung across the shoulder
(B) Suspended vertically from the neck
(C) Tied securely around the waist
(D) Mounted heavily on a wooden carriage

**282.** Which percussion instrument is uniquely described as having a massive five-faced structure?
(A) Traditional Chenda
(B) Pancha mukha vadyam
(C) Barrel-shaped Maddalam
(D) Hourglass-shaped Timila

**283.** The Chenda's playing technique, utilizing two wooden sticks, is fundamentally designed to produce a sound suitable for:
(A) Indoor vocal accompaniment
(B) Sharp outdoor processions
(C) Quiet ritualistic service
(D) Continuous melodic gliding

**284.** How does the playing technique of the Maddalam differ from that of the Chenda?
(A) Using bare hands while tied at the waist
(B) Playing with wooden sticks instead of palms
(C) Relying on a flexible tongue and finger pluck
(D) Using a central pitch-varying tuning substance

**285.** The Pancha mukha vadyam produces complex rhythmic patterns by allowing the percussionist to strike:
(A) Two sharp wooden sticks
(B) A single vertical cylindrical drum
(C) Five distinct membrane faces
(D) An hourglass-shaped drum body

**Direction :** Please read the following source carefully.

*A comparative organological review provides outline knowledge of the Chitra Vina, alongside the Sitar, Sarangi, and Sarod, emphasizing their varied structures and playing techniques. The Chitra Vina is a fretless lute structurally resembling the traditional veena but played uniquely by gliding a cylindrical block of wood or Teflon across the strings, producing continuous, smooth microtonal slides. In contrast, the Sitar features movable curved frets and a hollow gourd resonator, with its playing technique relying heavily on the lateral pulling of strings to achieve melodic inflections. The Sarod, a fretless stringed instrument, is characterized by a wooden body covered with a goat-skin belly and a polished metal fingerboard. Its playing technique involves sliding the fingernails against the strings while plucking with a coconut-shell plectrum, yielding a percussive yet resonant tone. Diverging from the plucked category, the Sarangi is a bowed instrument carved from a single block of wood. Its structure incorporates three main gut strings and numerous sympathetic strings. The highly challenging playing technique involves pressing the cuticles or the base of the fingernails against the gut strings while bowing.*

Based on the above source, attempt the following five questions.

**286.** The playing technique of the Chitra Vina involves gliding which object across the strings?
(A) A coconut-shell plectrum
(B) The cuticles or base of the fingernails
(C) Movable curved metallic frets
(D) A cylindrical block of wood or Teflon

**287.** Which instrument is uniquely carved from a single block of wood and falls under the bowed category?
(A) The Chitra Vina
(B) The Sarod

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# ANSWERS

1. (B) Tata Vadya
Traditional Indian musicology classifies instruments into four distinct groups based on sound production. The category of stringed instruments is known as Tata Vadya, where musical notes originate from the vibration of stretched strings. This group includes a variety of chordophones such as the Veena, Sitar, and Sarangi, whether they are plucked, bowed, or struck to produce sound.

2. (B) I and III
Indian musical instruments are classified into four groups. Tata vadyas produce sound through the vibration of stretched strings, while sushira vadyas use a column of air. In contrast, avanaddha vadyas are percussion instruments with a stretched membrane, and ghana vadyas are solid percussion instruments made of wood or metal. Therefore, only the definitions of tata and sushira are accurate.

3. (C) Early literary references used 'Veena' as a generic term for all stringed instruments.
In ancient Indian literature and musical treatises, the term Veena was historically applied as a general classification for all types of stringed instruments. It was not restricted to the specific fretted lute known today. This generic usage encompassed various chordophones, including harps and lutes, before more specific nomenclature evolved to distinguish between different types of plucked or bowed instruments.

4. (A) P-4, Q-2, R-1, S-3
Musical instruments are categorized based on their physical structure and sound mechanism. The Tambura is a stringed instrument, making it a Tata Vadya. The Mridangam is a drum with a membrane, classified as Avanaddha Vadya. The Flute produces sound via an air column, representing Sushira Vadya. Finally, Jalra consists of solid metallic cymbals, which identifies it as a Ghana Vadya.

5. (C) Instruments producing sound through vibration of an enclosed air column.
In the traditional Indian classification of musical instruments, Sushira Vadya refers specifically to wind instruments. These produce sound through the vibration of an enclosed column of air. Common examples include the flute, shehnai, and nadasvaram. This category is distinct from those that rely on vibrating strings, stretched membranes, or the striking of solid resonant bodies to generate musical tones.

6. (A) Both A and R are true and R is the correct explanation of A.
The Tambura is essentially a drone instrument used to provide a constant harmonic foundation in classical music. It does not play melodies because it lacks frets or a fingerboard for changing pitch. Instead, its strings are tuned to specific notes and plucked in a repetitive cycle to create a rich, steady resonance that supports the soloist's fundamental pitch throughout.

7. (D) Langot
The Saraswati Veena is composed of several specific anatomical parts. The Dandi refers to the long neck, the Kudam is the main resonator, and the Yali is the decorative scroll carved at the top. While the Langot is a component found in certain other stringed instruments to anchor strings at the base, it is not listed as a distinct primary part.

8. (B) I, III, IV and V
The Tambura is a fundamental drone instrument in Indian music featuring a wooden or gourd resonator and typically having four or five strings. To enrich its tone, small threads called Jiva are placed under the strings on the bridge. Unlike instruments meant for melody, it is plucked with fingers rather than a plectrum like the mizrab used for sitars.

9. (C) The bow is held exactly as in the Western classical tradition without any modification.
While the physical violin is identical to the Western instrument, its application in Carnatic music involves unique adaptations. Musicians

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*a structurally robust double-reed instrument, traditionally associated with auspicious temple rituals. Its structure comprises a wooden body with a flaring bell, significantly larger and louder than other indigenous wind instruments. The evolution of the Nadasvaram is closely tied to outdoor performances, necessitating a powerful tonal projection. The playing technique involves securing a small double reed within the lips and utilizing rigorous breath control and complex fingering to execute sustained melodic phrases. Both instruments rely heavily on the continuous manipulation of the air column, yet their distinct structural evolution dictates completely different acoustic outputs and functional roles.*

Based on the above source, attempt the following five questions.

**266.** Based on the source, what material characterizes the structural evolution of the Flute?
(A) A robust wooden bell
(B) Natural cylindrical bamboo
(C) A metallic mechanical key
(D) A synthetic double reed

**267.** The Nadasvaram requires a powerful tonal projection primarily due to its historical association with:
(A) Indoor experimental music sessions
(B) Outdoor temple ritual sites
(C) Quiet unvarying harmonic drones
(D) Complex sliding ornaments on frets

**268.** How does the structure of the Nadasvaram fundamentally differ from the Flute?
(A) It is a double-reed instrument with a flaring bell.
(B) It is a cylindrical bamboo structure devoid of keys.
(C) It features sympathetic strings to create resonance.
(D) It requires the scroll to rest upon the foot.

**269.** In the playing technique of the Flute, microtonal variations are produced by:
(A) Securing a double reed within the lips
(B) Striking the bamboo with wooden sticks
(C) Manipulating fingerhole covers
(D) Navigating movable curved metallic frets

**270.** Both the Flute and the Nadasvaram share a reliance on which acoustic principle?
(A) Vibration of sympathetic wire strings
(B) Resonance of stretched animal hide
(C) Striking of solid wooden blocks
(D) Continuous air column management

**Direction :** Please read the following source carefully.

*An academic workshop on rhythmic accompaniment focused on the structure and playing technique of the Mridangam and the Tavil. The Mridangam is a structurally complex, double-headed barrel drum carved from a single block of wood. Its two drumheads are composed of multiple layers of animal hide, with the right head featuring a permanent central patch of black tuning paste made from manganese and rice. This specific structure allows for clear, pitched harmonic overtones. The playing technique utilizes the fingers and palms of both hands to produce highly refined, articulate rhythmic syllables. Conversely, the Tavil is structurally distinct, featuring a thicker wooden barrel and tightly stretched skins fastened by robust metal hoops and interlaced leather straps. Its evolution is intrinsically linked to accompanying loud, outdoor wind instruments. The playing technique of the Tavil is unique; the right hand strikes the drumhead using hard, thimble-like caps worn on the fingers, while the left hand utilizes a thick wooden stick. This structural robustness and rigorous playing technique enable the Tavil to generate an exceptionally loud, resonant sound.*

Based on the above source, attempt the following five questions.

**271.** According to the passage, what structural element enables the Mridangam to produce pitched harmonic overtones?
(A) Tightly stretched skins fastened by metal hoops
(B) Hard, thimble-like caps worn on the fingers
(C) A central patch of black tuning paste
(D) A thick wooden barrel struck with a stick

**272.** The Tavil's structural evolution is closely associated with accommodating which type of instruments?
(A) Soft, indoor plucked string instruments
(B) Loud, outdoor wind instruments

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Ghatam, a melodic accompanist playing the violin or similar instrument does not need this specific skill to fulfill their primary role in performance.

**19.** (C) Venu
The traditional bamboo flute utilized in Carnatic music is historically and technically referred to as the Venu. It is a transverse, side-blown instrument crafted from a specific type of bamboo. While Nadasvaram and Mukhavina are wind instruments, they utilize reeds, and the Shringa is a horn. The Venu is celebrated for its ability to produce the intricate gamakas of South India.

**20.** (D) Kudu
The Nadasvaram is a large, double-reed wind instrument composed of several specific parts. The Anasu is the flared metallic bell at the bottom, the Seevali is the reed, and the Kendai is a metal staple that holds the reed. The Kudu, however, is a term often associated with the metal jingles on a Kanjira and is not a part.

**21.** (C) A drum with five faces on a brass shell, played in temple rituals.
The Pancha Mukha Vadyam is a rare and monumental percussion instrument found in certain South Indian temples. It consists of a large brass or copper shell with five distinct drumheads or faces. Each face is tuned to a different pitch, allowing the performer to play complex rhythmic and melodic patterns during religious ceremonies. It is a significant ritual instrument.

**22.** (B) A high-volume sound suitable for open-air temple processions.
The Nadasvaram utilizes a double-reed mechanism that requires significant breath pressure to operate. This structural design produces an extremely powerful and penetrating sound, making it ideal for the open-air environments of temple processions and outdoor ceremonies. Unlike softer instruments intended for intimate chamber settings, its high volume ensures that the music carries across large distances in traditional festive contexts.

**23.** (D) It uses a cross-fingering technique without keys to enable continuous glissandos.
The Carnatic flute, or Venu, is a simple bamboo tube without the complex mechanical keys found on Western flutes. To produce the microtonal nuances and continuous glissandos essential for Indian music, the performer relies on advanced cross-fingering techniques and partial covering of the finger holes. This manual control allows for a fluid melodic style that mimics the human voice and its oscillations.

**24.** (A) Mridangam
The Mridangam is the primary percussion instrument of Carnatic music, characterized by its double-headed barrel shape. It is held horizontally and played with both hands, using a sophisticated system of fingering to produce distinct percussive syllables known as solkattu. This design allows for rapid articulation and a wide range of tonal variations, making it the most suitable choice for classical rhythmic accompaniment.

**25.** (C) Nadasvaram - Mangala Vadya for auspicious occasions
Musical instruments in India are often associated with specific cultural contexts. The Nadasvaram is considered a Mangala Vadya, meaning an auspicious instrument, and is indispensable for temple rituals, weddings, and processions. Conversely, the Panchamukha Vadyam is a ritual temple drum, the Tavil provides loud accompaniment for the Nadasvaram, and the Mandolin is a modern adaptation not used for ancient Vedic chanting.

**26.** (A) Jackwood
The selection of wood is critical for the resonance of the Mridangam. Jackwood is traditionally regarded as the superior material for carving the cylindrical shell of this drum. It possesses the ideal density and acoustic properties required to produce the deep, rich tones and clear treble pitches necessary for Carnatic music. Other woods like rosewood or teak are rarely used for this purpose.

**27.** (A) I, II and IV
The Tavil is a powerful drum classified as an Avanaddha Vadya, serving as the traditional rhythmic accompaniment for the Nadasvaram.

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During performance, the player wears hardened plaster caps called koodu on the fingers of the right hand to produce sharp, loud sounds. Unlike the Mridangam, the left head is typically struck with a stick while the right head uses fingers.

**28.** (B) It traditionally used the skin of the monitor lizard.
The Kanjira is a small frame drum used in Carnatic music. It is unique for its use of monitor lizard skin, which provides the necessary flexibility for pitch modulation when moistened. As an Avanaddha Vadya, it features a single drumhead and is not a barrel drum. It is tuned by applying water to the inner side of the skin rather than using syahi.

**29.** (A) P-2, Q-3, R-4, S-1
Percussion instruments are deeply rooted in regional traditions. The Chenda is central to Kerala's Kathakali, while the Maddalam is a key part of Kerala's Panchavadyam ensemble. The Dappu is a traditional folk drum from Andhra Pradesh. The Mridangam is the primary percussion accompaniment in Carnatic classical concerts. These mappings reflect the diverse rhythmic landscape across various South Indian states.

**30.** (D) An hourglass-shaped drum used in the traditional music of Kerala.
The Timila is an ancient percussion instrument from Kerala, characterized by its long, hourglass-shaped body carved from jackwood. It is a central component of the Panchavadyam ensemble and is played using both hands while being suspended from the shoulder. It produces a distinct, high-pitched sound that is integral to temple rituals and ceremonial processions in the region's unique musical heritage.

**31.** (A) Both A and R are true and R is the correct explanation of A.
The right face of the Mridangam is unique among drums because it can be tuned to a precise fundamental pitch. This is achieved by applying a permanent black circular patch, known as the Karanai or Syahi, to the center of the membrane. This patch adds mass to the skin, which dampens higher disharmonic overtones and allows the drum to produce clear harmonics.

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**32.** (B) Jaltarang
Avanaddha Vadyas are instruments that produce sound through a vibrating membrane, such as the Chenda, Maddalam, and Dappu. The Jaltarang, however, consists of a set of water-filled porcelain bowls that are struck with sticks. Since it produces sound from the solid body of the bowls rather than a stretched skin, it is classified as a Ghana Vadya, making it the exception.

**33.** (B) I, III, IV and V
The Ghatam is a unique percussion instrument made of baked clay, often reinforced with metallic filings. It is classified as a Ghana Vadya because its sound comes from the solid body, not a membrane. It is played with diverse hand techniques, and its pitch can be slightly adjusted with water or clay. It serves as a prominent secondary accompaniment in Carnatic music.

**34.** (A) It is played by striking the water surface directly with the palms.
The Jaltarang is a melodic instrument composed of multiple porcelain bowls, each filled with a specific amount of water to determine its pitch. To produce sound, the performer strikes the rims of the bowls with thin bamboo sticks. It is incorrect to suggest that the sound is produced by striking the water directly; the water serves only as a medium to tune the bowls.

**35.** (C) An increase in the pitch of the instrument.
When the membrane of a drum like the Kanjira or Chenda is heated, the moisture within the skin evaporates, causing the fibers to contract and tighten. This increased tension directly results in a higher vibrational frequency when the drum is struck, thereby raising the pitch. Performers often use this technique to maintain the desired tonal quality or to match the soloist's pitch.

**36.** (A) Both Statement I and Statement II are correct.
The Morsing is a small metal instrument classified as a plucked idiophone. It is held between the teeth, and the player plucks a central metal tongue with their finger. By altering the shape of the mouth cavity, the performer uses the oral space as a resonator to create various overtones and rhythmic patterns, making it a staple in Carnatic percussion ensembles.

**37.** (C) Kartala - Ghana Vadya
In the traditional Indian classification system, Ghana Vadyas are solid percussion instruments that produce sound by striking. The Kartala, which consists of wooden blocks with metal jingles, belongs to this category. Conversely, Jalra is also a Ghana Vadya, Chipla is an idiophone, and Morsing is a plucked idiophone. None of these belong to the wind or string categories suggested in the other options.

**38.** (B) Morsing
In a Carnatic ensemble, the Morsing provides a unique metallic, rhythmic twang that complements the sound of the Mridangam. As a jaw harp, it allows the performer to execute complex rhythmic patterns that synchronize with the percussion solo. Its sharp, high-pitched resonance adds a distinct texture to the overall performance, making it the preferred choice for this specific sonic requirement.

**39.** (D) Jalra - Large earthenware pot
Instrument descriptions must accurately reflect their physical structure. Chipla and Kartala are types of wooden clappers or blocks used for rhythm. The Jaltarang consists of water-filled porcelain bowls. However, the Jalra is a pair of small, thick brass cymbals used for keeping time. The description of a large earthenware pot applies to the Ghatam, not the Jalra, making that pair incorrect.

**40.** (A) Chipla
In traditional devotional performances like Harikatha or Bhajans, the lead storyteller or singer often uses Chipla to maintain the rhythmic pulse. These are a pair of wooden clappers, sometimes fitted with small metal jingles, that can be easily held and played with one hand. This allows the performer to keep time while focusing on narration and singing, unlike larger drums.

**41.** (C) They provide rhythmic accompaniment that complements the primary percussion.
In a Carnatic music ensemble, instruments like the Ghatam, Kanjira, and Morsing are designated as Upa-pakkavadyas, or secondary accompaniments. Their role is to support the primary percussion instrument, usually the Mridangam, by providing additional layers of rhythmic complexity and tonal variety. They do not replace the drone or the melody but enhance the rhythmic framework during the concert and solo sections.

**42.** (C) Statement I is correct but Statement II is incorrect.
The Sitar is indeed a prominent plucked string instrument in Hindustani classical music. However, it did not evolve exclusively from the Saraswati Veena. Its development was significantly influenced by Persian instruments like the Setar and was modified over centuries within the Indian subcontinent. Crediting its origin solely to a South Indian instrument ignores the complex cultural synthesis that led to its modern form.

**43.** (D) A fretless fingerboard.
To produce the continuous, vocal-like slides and microtonal oscillations required in Indian classical music, an instrument like the Sarangi must have a fretless fingerboard. The absence of fixed frets allows the performer to slide their fingers smoothly along the strings, enabling the execution of meend and other ornaments. Fixed metallic frets or keyboard mechanisms would prevent the fluid transitions essential for this style.

**44.** (B) Tata Vadya
The Sarod is a prominent stringed instrument in Hindustani classical music. Because its sound is produced through the vibration of plucked strings, it is classified under the category of Tata Vadya. It features a deep wooden body covered with skin and a polished metal fingerboard. This classification distinguishes it from wind, membrane, or solid percussion instruments in the traditional Indian musical system.

**45.** (C) Sarod
Stringed instruments can be played by plucking, bowing, or striking. The Sarangi, Violin, and Viola are all bowed instruments, relying on the friction of a bow to produce sustained notes. In contrast, the Sarod is a plucked instrument, played with a plectrum carved from coconut shell, known as a jaba. It does not utilize a bow to generate its characteristic percussive yet resonant sound.

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resonant tone. While it is less common than the violin, it has been used in Carnatic music by certain artists, making the claim that it hasn't been used incorrect.

**103.** (D) They are plucked using a plectrum.
In its adaptation for Carnatic music, the mandolin is played as a plucked string instrument. The performer uses a plectrum to strike the strings, which are often tuned to suit the Indian melodic system. Unlike bowed instruments or those struck with hammers, the mandolin relies on rapid plucking to produce the staccato notes and sustained tremolos used to emulate vocal gamakas.

**104.** (A) P-2, Q-3, R-4, S-1
Stringed instruments vary in their structure and playing methods. The Sitar is a fretted plucked instrument with sympathetic strings. The Sarod is fretless and plucked with a metal fingerboard. The Sarangi is fretless, bowed, and features many sympathetic strings. The Saraswati Veena is fretted and plucked but traditionally lacks sympathetic strings. These features define the unique tonal character of each instrument.

**105.** (C) A string that vibrates in resonance without being directly played.
Sympathetic strings, also known as Taraf strings, are auxiliary strings found on many Indian instruments like the Sitar and Sarangi. They are tuned to the notes of a specific raga but are not plucked by the performer. Instead, they vibrate automatically through acoustic resonance when the main strings are played, creating a rich, echoing sound and enhancing the instrument's overall resonance.

**106.** (B) Both A and R are true but R is not the correct explanation of A.
The Panchamukha Vadyam is a massive drum with five faces, and the player indeed strikes each one during performance. While it is true that each face is tuned to a different pitch, the requirement to strike all five faces is a matter of the instrument's structural design and ritualistic playing technique. The tuning is a feature of the instrument rather than the reason for striking it.

**107.** (D) Primary melody generation
The Ghatam is a percussion instrument used primarily for rhythmic accompaniment in Carnatic music. It provides essential support during concerts and is a key part of the percussion solo known as Tani Avartanam. However, because it is a solid clay pot and lacks strings or an air column for melodic variation, it is not used for primary melody generation in a classical ensemble.

**108.** (B) I, II, III and IV
The Tabla is the primary percussion instrument in Hindustani music, consisting of the wooden Dayan and the metal or clay Bayan. Both drums feature a central Syahi for tuning. However, the Tabla is not the primary percussion instrument for Carnatic music; that role is traditionally filled by the Mridangam. Therefore, the statement about its role in Carnatic music is incorrect.

**109.** (C) It is primarily used to accompany modern Khayal singing.
The Pakhawaj is a large, double-headed barrel drum known for its deep and resonant sound. Historically, it has been the primary accompaniment for the ancient Dhrupad style of music. While it is a sophisticated instrument, it is not the primary choice for accompanying modern Khayal singing; that role has been largely taken over by the Tabla due to its faster rhythmic capabilities.

**110.** (D) A lowering of the pitch, creating a deep bass sound.
During the performance of the Pakhawaj, a temporary paste of wheat dough is applied to the center of the left drumhead. This added mass increases the weight of the membrane, which slows down its vibrational frequency. As a result, the pitch of the left face is lowered significantly, producing the deep, resonant bass tone that is a hallmark of the instrument's traditional sound in Dhrupad and other classical genres.

**111.** (B) I, III, II
The right drumhead of a Mridangam, known as the Valanthalai, consists of multiple layers. The outermost ring is the Vettu thattu. Underneath this ring is an inner membrane called the Ul thattu. Finally, at the very center of the drumhead, the permanent black tuning patch called the Syahi or

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**55.** (D) Single reed attached to a mouthpiece
The Clarionet is a woodwind instrument that produces sound through the vibration of a single reed. This reed is attached to a mouthpiece, and when the player blows air through the opening, the reed oscillates against the mouthpiece. This mechanism creates the initial sound wave that is then amplified and modified by the instrument's cylindrical bore and key-covered finger holes.

**56.** (C) A is true but R is false.
The Clarionet was indeed incorporated into Indian music ensembles during the 20th century, particularly in Carnatic music. However, it is incorrect to say that its key mechanism makes playing gamakas impossible. Skilled Indian musicians developed specialized fingering and blowing techniques to overcome the limitations of the keys, allowing them to execute the necessary glissandos and microtones without drastically modifying the instrument's basic structure.

**57.** (C) Jaltarang
Most Indian classical stringed instruments, such as the Saraswati Veena, Sitar, and Tambura, utilize resonators crafted from hollowed wood or dried gourds. The Jaltarang, however, is not a stringed instrument and does not use these materials. It consists of a set of porcelain or ceramic bowls filled with water. It generates melodic tones through striking, making it an exception in this context.

**58.** (A) I, II, III and IV
The Sitar has a rich history, traditionally associated with Amir Khusrau and influenced by both the Persian Setar and the Indian Veena. It features movable frets and has historically used various materials for strings. However, it is not a solid-bodied instrument; it features a hollow neck and a large resonator made of a gourd, which is essential for its sound.

**59.** (D) It has no sympathetic strings.
The Sarangi is a complex bowed instrument used in Hindustani music, known for its vocal-like quality. It is played by stopping strings with the cuticles or nails. A defining feature of the Sarangi is its large number of sympathetic strings, often numbering over thirty, which run underneath the main playing strings. These provide a rich resonance, making the claim of no sympathetic strings incorrect.

**60.** (B) A natural reverberation and echoing resonance when specific notes are played.
Sympathetic strings, or Taraf, are auxiliary strings tuned to the notes of a specific raga. They are not directly plucked by the performer but vibrate automatically due to acoustic resonance when the corresponding notes are played on the main strings. This phenomenon creates a rich, echoing reverberation that adds depth and sustain to the instrument's sound, characteristic of Sitars and Sarangis.

**61.** (A) I, II, III, IV
The history of Indian percussion begins with ancient prototypes of the Mridangam mentioned in old texts. During the medieval period, the Pakhawaj emerged as the primary drum for Dhrupad. The Tabla later evolved as a bipartite drum for the Khayal and Thumri styles. Finally, modern advancements led to the introduction of electronic percussion instruments like the Handsonic in contemporary fusion music.

**62.** (D) Pakhawaj - Dhrupad
Specific instruments are traditionally linked to certain musical genres. The Pakhawaj is the classic percussion accompaniment for the ancient Dhrupad style of Hindustani music. In contrast, the Tabla is used for Khayal, the Sitar is a solo melodic instrument not typically associated with Bharatanatyam, and the Chenda is a temple and dance-drama drum from Kerala, not used for Khayal.

**63.** (A) Piano
For a fusion piece requiring a polyphonic chordal accompaniment and a wide range covering over seven octaves, the piano is the most suitable instrument. Its keyboard layout allows for the simultaneous playing of multiple notes to form chords, and its expansive range far exceeds that of traditional Indian instruments like the Sitar or Sarangi, which are primarily monophonic and limited in range.

**64.** (B) Flute - Brass (traditionally in India)
Traditional Indian instrument making follows strict material choices. The Tabla's Dayan is made of wood, the Veena is also primarily wooden,

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**84.** (D) The left hand uses all five fingers to press the strings simultaneously for chords.
The Sitar is a melodic instrument where the left hand primarily uses the index and middle fingers to press the strings against the frets. The technique involves pulling the string laterally to produce oscillations and slides. It is not designed for playing Western-style chords with all five fingers simultaneously. This single-melody focus is characteristic of the Hindustani classical performance style.

**85.** (C) More directional and amplified for outdoor settings.
The addition of a flared metallic bell, known as the Anasu, to the end of a wind instrument like the Nadasvaram serves an acoustic purpose. This flared shape acts as a megaphone, directing the sound waves and amplifying the instrument's volume. This modification is essential for the instrument's role in large outdoor processions and temple festivals, where high acoustic projection is necessary.

**86.** (C) Statement I is correct but Statement II is incorrect.
The Nadasvaram is traditionally accompanied by the Tavil, a powerful percussion instrument that matches its high volume. However, unlike the Clarionet, which uses a single reed, the Nadasvaram is a double-reed instrument. This mechanism involves two reeds vibrating against each other to produce its characteristic loud and resonant tone, making the claim of a single-reed mechanism incorrect.

**87.** (D) Sarangi - Held vertically on the lap
Instrument playing positions vary significantly across Indian traditions. The Sarangi is held vertically in the player's lap during performance. In contrast, the Saraswati Veena and Sitar are typically held at an angle or horizontally across the lap, and the Tambura is often held vertically with the resonator resting on the floor or the thigh, but not horizontally across the lap.

**88.** (A) Kartala
For a Bhajan session, Kartala is the most suitable instrument for providing a rhythmic framework. These small wooden blocks with metal jingles produce a clear, rhythmic sound that helps maintain the Tala without overpowering the vocalist. Other instruments like the Chenda or Nadasvaram are far too loud for such intimate settings, and the Panchamukha Vadyam is a massive temple ritual drum.

**89.** (C) Maddalam - Goan Folk
Musical instruments are often tied to specific regional cultures. The Sitar is central to Hindustani music, the Chitra Vina is a Carnatic instrument, and the Timila is used in Kerala temple music. However, the Maddalam is a major drum of Kerala, particularly in Kathakali and temple ensembles, and is not a traditional instrument associated with the folk music of Goa.

**90.** (A) Ghatam
The Ghatam is a unique percussion instrument consisting of a large, baked clay pot. During a performance, the artist strikes the exterior with their fingers, thumbs, and palms to produce a wide range of rhythmic sounds. By varying the position of the strikes and sometimes using the stomach to modulate the air inside, the performer creates a highly sophisticated rhythmic accompaniment.

**91.** (D) It requires a membrane that can hold moisture to drop its pitch dramatically.
The use of monitor lizard skin is essential for the Kanjira because of its unique acoustic properties. During a concert, the performer applies water to the inner side of the skin, which makes it more flexible. This allows the player to modulate the pitch by applying hand pressure to the membrane, producing the deep, resonant bass slides that are characteristic of the instrument.

**92.** (C) Statement I is correct but Statement II is incorrect.
The Clarinet has been successfully adapted for Carnatic music by renowned artists like A.K.C. Natarajan. However, this adaptation required significant modifications to fingering and blowing techniques. The instrument's key system is designed for discrete notes, so performers had to develop specialized methods to achieve the continuous glissandos and microtonal gamakas that are fundamental to the Indian classical melodic system.

**93.** (C) A stainless steel fingerboard.
The Sarod is structurally distinct from the Sitar. While the Sitar features raised, tied metallic

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**74.** (A) Jalra
The Jalra consists of a pair of small, thick brass or bronze cymbals used primarily for timekeeping in Indian music. During a classical vocal concert or devotional session, they are clashed together to mark the beats of the rhythmic cycle. This high-pitched metallic sound helps the performers and the audience stay synchronized with the Tala, making it an essential rhythmic accessory.

**75.** (D) Sitar - Addition of sympathetic strings
The structural evolution of Indian instruments often involved the addition of features to enhance resonance. The Sitar is a prime example where sets of sympathetic strings, or Taraf, were added underneath the main frets to create a rich, echoing sound. Conversely, Gotuvadyam is fretless, flutes remain reedless, and the Ghatam is a solid clay pot without a membrane, making these pairs incorrect.

**76.** (B) Sushira Vadya
Although the Harmonium is played using a keyboard, its sound is generated by the movement of air across internal metal reeds. Because it relies on a bellows mechanism to push air through the instrument, it is classified as a Sushira Vadya, or wind instrument, in the Indian system. This classification focuses on the acoustic source of the sound rather than the interface.

**77.** (A) I, II and III
The Dappu is a single-headed frame drum that is a central part of the folk music traditions in Andhra Pradesh. It is played using two sticks of different thicknesses to produce a sharp, loud sound. Unlike classical drums like the Mridangam, the Dappu is a rhythmic instrument that does not typically require tuning to a specific musical pitch or scale.

**78.** (D) It is played with heavy wooden mallets.
The Timila is an ancient percussion instrument from Kerala, characterized by its long, hourglass-shaped body carved from jackwood. It is a central component of the Panchavadyam ensemble and is played using only the palms and fingers, not with sticks or mallets. The claim that it is played with heavy wooden mallets is incorrect, as its sophisticated rhythmic patterns require the dexterity of bare hands.

**79.** (A) P-3, Q-2, R-4, S-1
The Tambura is a complex instrument with specific components. The Kudam is the large resonator bowl at the base. The Dandi is the long, hollow neck. The Jiva refers to the small threads placed under the strings to enrich the overtones. Finally, the Birudai are the tuning pegs at the top of the neck used to adjust the string tension.

**80.** (B) It lacks frets and is played with a slide.
The primary distinction between the Chitra Vina and the Saraswati Veena lies in their melodic interface. While the Saraswati Veena has 24 fixed frets, the Chitra Vina is a fretless instrument. The performer uses a cylindrical slide, traditionally made of wood or horn, to change the pitch of the strings. This allow for the smooth, continuous glissandos that characterize its sound.

**81.** (A) Both A and R are true and R is the correct explanation of A.
In Carnatic music, the violin is tuned to the relative pitches of the tonic and the fifth, specifically Sa-Pa-Sa-Pa. This departs from the standard Western tuning of G-D-A-E. This adaptation is crucial because it ensures that the instrument's open strings resonate with the fundamental sruti, or drone, providing a harmonious foundation that is essential for Indian classical performance.

**82.** (A) Morsing
Avanaddha Vadyas are instruments that produce sound through a vibrating membrane, such as the Tavil, Maddalam, and Dappu. The Morsing, however, is a jaw harp where sound is produced by plucking a metal tongue while the player's mouth acts as a resonator. Since it does not involve a stretched skin or membrane, it is classified as a plucked idiophone, not an Avanaddha Vadya.

**83.** (A) I, II, III and V
The Maddalam is a prominent drum from Kerala that resembles a larger version of the Mridangam. It is an Avanaddha Vadya and is a vital part of the Kathakali ensemble and other temple traditions. During performance, it is typically tied around the player's waist and played with bare hands. It is incorrect to state that it is played with sticks.

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**121.** (C) A pair of wooden blocks with metal jingles used as a rhythm instrument.
The Kartala is a traditional percussion instrument consisting of two wooden blocks often fitted with small metal jingles. It is held in one hand and struck against the other palm or clashed together to keep time. It is widely used in devotional music, folk songs, and Bhajans to provide a steady rhythmic pulse, making it an essential rhythmic accessory in those traditions.

**122.** (A) Helmholtz resonance, producing a deep bass tone when struck on the mouth.
The unique structural design of the Ghatam, featuring a large, rounded body and a narrow mouth, creates a phenomenon known as Helmholtz resonance. When the performer strikes the mouth of the pot with their palm, the air inside vibrates, producing a distinct, deep bass sound. This acoustic property allows the clay pot to function as a sophisticated percussion instrument with various tonal possibilities.

**123.** (D) The Viola has thicker strings and produces a deeper, lower-pitched sound.
In the context of Indian classical music, the primary difference between the violin and the viola is their tonal range. The viola is larger in size and utilizes thicker strings, which are tuned a perfect fifth lower than the violin's strings. This results in a deeper, more mellow, and lower-pitched sound, which some musicians prefer for its vocal-like qualities and resonant depth.

**124.** (B) To create a rich, buzzing overtone series.
The Sitar's bridge, known as the Jawari, is crafted with a specific curved surface. This design allows the strings to vibrate against the bridge over a small area rather than at a single point. This interaction creates a characteristic buzzing sound that is extremely rich in harmonic overtones, giving the Sitar its unique and recognizable tonal quality in Hindustani music.

**125.** (C) Sitar - Tabla
Musical instruments in Indian traditions are often grouped with specific accompaniments. The Sitar, a solo instrument in Hindustani music, is typically paired with the Tabla for rhythmic support. Conversely, the Nadasvaram is traditionally accompanied by the Tavil, and the Saraswati Veena is usually paired with the Mridangam. The combination of Sitar and Tabla is the standard pairing in the North Indian tradition.

**126.** (D) It relies on a slide instead of frets to produce melodies.
The Gotuvadyam, or Chitra Vina, is a fretless stringed instrument used in Carnatic music. Unlike the fretted Saraswati Veena, it has a smooth fingerboard. The performer produces various notes and melodic ornaments by sliding a cylindrical block, traditionally made of wood or horn, over the strings. This slide technique allows for the smooth, continuous transitions and microtonal nuances that define the instrument's sound.

**127.** (A) I, II and IV
The Chenda is a cylindrical drum widely used in the temple and folk traditions of Kerala. During performance, it is typically suspended vertically from the player's shoulder or neck. While it can be played with bare hands in certain contexts, it is most famous for being struck with wooden sticks to produce its loud, penetrating sound. It is not exclusively a hand-played drum.

**128.** (B) It is a highly complex melodic instrument.
The Dappu is a traditional folk instrument consisting of a circular wooden frame covered with skin. It is played with sticks and is widely used in South India for keeping rhythm in dances and processions. However, it is not a melodic instrument; it is a percussion instrument that produces a sharp, rhythmic sound and does not have the capacity to play musical scales.

**129.** (A) P-4, Q-2, R-1, S-3
Wind instruments are classified by their sound mechanisms. The Venu, or flute, is edge-blown without a reed. The Nadasvaram is a double-reed instrument used in Carnatic music, while the Shehnai is its Hindustani double-reed counterpart. The Clarionet is a single-reed instrument. These mechanisms are fundamental to the unique tonal characteristics and playing techniques required for each instrument in their respective traditions.

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frets on a wooden neck, the Sarod is a fretless instrument with a prominent polished stainless steel fingerboard. This metal surface allows the performer to slide their fingernails smoothly along the strings to produce meends. This specific component is a clear indicator that the instrument is a Sarod.

**94.** (D) Saraswati Veena
The Yali is a mythical creature often used as a decorative motif in South Indian art and architecture. In the context of musical instruments, it is commonly carved into the scroll or pegbox at the top of the Saraswati Veena's neck. This intricate carving is a hallmark of the instrument's traditional craftsmanship, distinguishing it from other instruments like the tabla or harmonium.

**95.** (A) Kanjira
Ghana Vadyas, or idiophones, are instruments that produce sound from their own solid bodies, such as the Jalra (cymbals), Chipla (clappers), and Kartala (blocks with jingles). The Kanjira, however, is an Avanaddha Vadya because its primary source of sound is a stretched animal membrane. Even though it has metal jingles on its frame, its classification is determined by its drumhead.

**96.** (B) Production of a continuous harmonic drone rich in overtones.
The Tambura is designed to provide a steady harmonic foundation for classical music. It is not used for playing melodies or rhythms. When its four or five strings are plucked in a specific sequence, the instrument produces a continuous, resonant drone. The design, including the use of Jiva threads, enriches the sound with complex overtones, helping the soloist maintain their pitch.

**97.** (B) An increase in the acoustic projection of the instrument.
The flared metallic bell, or Anasu, attached to the end of the Nadasvaram serves a specific acoustic function. This shape acts as a megaphone, which amplifies the sound and improves its directional projection. This modification is particularly effective for the instrument's role in outdoor ceremonies and processions, ensuring that the music is audible over long distances in open-air environments.

**98.** (A) A pair of wooden clappers used by Harikatha performers to keep rhythm.
The Chipla is a traditional rhythmic instrument used primarily by storytellers in Harikatha or performers in Bhajan sessions. It consists of a pair of wooden clappers that are held in one hand and struck together to maintain the beat. Often featuring small metal jingles, the Chipla provides a clear, rhythmic sound that supports the narrative and devotional singing without complexity.

**99.** (A) Tambura.
The Tambura is traditionally used as a drone instrument in Indian classical music. It produces a continuous harmonic sound that s1upports the main melody and helps musicians maintain pitch and rhythm during performances. Unlike percussion instruments such as the Mridangam, Chenda, and Ghatam, the Tambura is not played for rhythm but for creating a steady musical background.

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**100.** (D) Sitar - Jawari (bridge curve for buzzing tone)
Many Indian instruments have specific features to enhance their resonance. The Sitar uses a curved bridge called Jawari, which allows the strings to vibrate against its surface, creating a characteristic buzzing sound rich in overtones. Other pairs are incorrect: Syahi is for drums, Jiva is for the Tambura, and Taraf is for string instruments, while the Ghatam has no strings.

**101.** (C) Meend / Jaru
In Indian classical music, the technique of sliding on a string to create a continuous transition between notes is known as Meend in Hindustani music and Jaru in Carnatic music. This glissando is essential for producing the fluid, vocal-like melodies and microtonal ornaments that characterize the tradition. It is achieved by pulling the string or sliding the finger along the fingerboard.

**102.** (A) I, II and IV
The viola is a larger member of the bowed string family compared to the violin. Because of its larger body and thicker strings, it is tuned a perfect fifth lower, producing a deeper and more

and the Tabla's Bayan is made of metal or clay. However, the traditional Indian flute, or Venu, is crafted from bamboo. While modern flutes can be made of various materials, including brass or silver, bamboo remains the traditional standard in Indian music.

**65.** (B) Chenda
In the dramatic context of Kathakali, the Chenda is used to create a powerful and intense acoustic environment. This cylindrical drum is known for its loud, penetrating sound, which is ideal for depicting grand entries, battles, and supernatural events. Its resonance and volume are far greater than that of instruments like the Kanjira or Ghatam, making it indispensable for traditional Kerala dance-drama.

**66.** (A) Mohan Veena
The Mohan Veena is a highly modified archtop guitar developed by Pandit Vishwa Mohan Bhatt. It features a set of melody, drone, and sympathetic strings and is played using a metal slide. This design effectively transforms the Western guitar into a slide instrument capable of producing the meends and resonance of Hindustani classical music, earning it the designation of a Veena.

**67.** (A) Both Statement I and Statement II are correct.
The Pakhawaj is a double-headed drum played with open hand strikes, resulting in a deep and booming sound. A unique feature of its performance is the application of a temporary paste made from wheat flour and water to the center of the left drumhead. This added mass lowers the pitch of the left face, producing the characteristic resonant bass essential to Dhrupad.

**68.** (D) The Syahi (black patch)
The Tabla's ability to produce a variety of tonal colors and clear pitches depends on the Syahi, the black circular patch at the center of the drumhead. This multi-layered application of metallic paste adds specific mass to the membrane, allowing it to vibrate with clear harmonic overtones. Without the Syahi, the drum would produce a flat, thudding sound lacking the necessary musical quality.

**69.** (C) Chitra Vina
Gotuvadyam is the traditional name for the Chitra Vina, a fretless stringed instrument used in Carnatic music. The name is derived from the "gotu," which is the cylindrical block or slide used by the performer to vary the pitch of the strings. It is distinguished from fretted instruments like the Saraswati Veena by its reliance on this sliding technique to produce melodies.

**70.** (B) Animal hide
Flutes are wind instruments typically crafted from hollow, resonant materials. Traditionally, they are made from bamboo, various types of wood, or reeds. In modern contexts, metal or high-quality plastics may also be used. Animal hide, however, is a material used for the membranes of percussion instruments like drums and is never used in the construction of a traditional flute's body.

**71.** (D) Solid percussion instruments that produce sound by striking.
In the Indian classification of musical instruments, Ghana Vadya refers to idiophones. These are solid percussion instruments made of materials like metal or wood that produce sound through the vibration of their own body when struck, shaken, or clashed. This category includes instruments such as cymbals, wooden clappers, and bells, which are primarily used to maintain rhythm and provide tonal color.

**72.** (A) Enhanced resonance and sustain of the plucked notes.
The Dandi, or neck, of the Saraswati Veena is intentionally crafted to be hollow. This structural feature allows the air inside the neck to vibrate along with the strings, significantly enhancing the resonance and sustain of the notes. This hollow space acts as a secondary sound chamber, contributing to the rich, deep tonal quality that is characteristic of this classical instrument.

**73.** (C) Instruments used to maintain the rhythmic cycle or time measure.
Tala instruments are a functional category of musical instruments used to keep time and maintain the rhythmic cycle, or Tala, during a performance. This group includes a wide variety of percussion instruments like the Mridangam, Tabla, and various types of cymbals. Their primary role is to provide the structural rhythmic framework that supports the melodic content of the musical composition.

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Karanai is applied. This structural arrangement is essential for producing clear, melodic tones.

**112.** (B) Mangala Isai (Temple Procession) - Nadasvaram
In South Indian culture, the Nadasvaram is designated as a Mangala Vadya, meaning an auspicious instrument. It is the standard wind instrument for temple rituals, processions, and weddings, a tradition known as Mangala Isai. While other wind instruments are used in various contexts, the Nadasvaram's role in auspicious events is the most distinct and traditionally established pairing among the choices provided.

**113.** (B) Manka (Tuning bead)
To achieve perfect tuning on a Tambura, musicians use small beads located on the strings near the tailpiece. These beads, known as Manka, are slid along the strings to make minute adjustments to the tension. This fine-tuning process allows the performer to precisely match the vocalist's pitch and ensure the richness of the harmonic drone during the performance.

**114.** (A) Clarionet - Ghana Vadya
Instruments are classified based on how they produce sound. The Clarionet is a wind instrument where sound is generated by a vibrating air column, making it a Sushira Vadya. The classification as a Ghana Vadya, which refers to solid percussion, is incorrect. Other classifications like the violin, guitar, and piano as Tata Vadyas are accurate because they all rely on vibrating strings.

**115.** (C) Violin
The violin was adapted from the Western tradition into Carnatic music with significant changes in posture. Unlike Western players who stand or sit in chairs, Indian violinists sit on the floor, resting the instrument between their chest and their right foot. This stable position allows the left hand to move freely along the fingerboard to execute the complex microtonal gamakas essential to the tradition.

**116.** (D) A wire plectrum worn on the finger to pluck the Sitar.
The Mizrab is a specialized accessory used by Sitar players. It is a plectrum made of twisted wire that is worn on the index finger of the right hand. By striking the strings with the Mizrab, the performer produces the sharp, clear notes and rapid melodic patterns characteristic of the instrument. It is distinct from the slides or sticks used for other instruments.

**117.** (A) Both Statement I and Statement II are correct.
The guitar was adapted for Hindustani music through structural changes like adding sympathetic and drone strings and a raised bridge. This modified instrument, known as the Mohan Veena, was pioneered by Pandit Vishwa Mohan Bhatt. His innovation allowed the guitar to produce the resonance and microtonal slides required for Indian classical music, making it a recognized instrument in the tradition.

**118.** (B) Air is blown over an edge, creating oscillating vortices.
The Venu, or Carnatic flute, is an edge-blown wind instrument. When the performer blows a stream of air across the blowing hole, the air strikes the sharp opposite edge. This action creates oscillating vortices, which cause the column of air inside the bamboo tube to vibrate at specific frequencies. This acoustic principle is responsible for the clear, melodic tones produced by the instrument.

**119.** (D) For rhythmic keeping in religious chants and Bhajans.
The Jalra is a pair of small, thick brass cymbals used primarily as a rhythmic accompaniment. In the context of religious chants, Bhajans, and Harikatha, they are clashed together to maintain the beat and provide a steady rhythmic pulse. Their sharp, metallic sound helps synchronize the group and is a staple in traditional devotional music settings across various regions of India.

**120.** (A) Sympathetic strings (Taraf)
The traditional Saraswati Veena is a fretted lute with 24 brass frets supported on a wax ledge and often features a decorative Yali scroll. While it has main playing strings and drone strings, it does not traditionally include a set of sympathetic strings. Sympathetic strings are a characteristic feature of instruments like the Sitar and Sarangi but are not standard on the classical Veena.

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**46.** (D) It has a metal fingerboard without frets.
While both the Sitar and Sarod are plucked string instruments, they have distinct structural differences. The Sitar features raised, curved metallic frets that are tied to the neck. The Sarod, however, is a fretless instrument with a smooth, polished stainless steel fingerboard. This design allows Sarod players to execute slides by gliding their fingernails along the metal surface, creating a different melodic texture.

**47.** (A) Vibration of a double-reed
The Shehnai is a wind instrument that generates sound through a double-reed mechanism. When the performer blows air into the mouthpiece, the two small reeds vibrate against each other, creating a high-pitched and resonant tone. This mechanism is similar to that of the Nadasvaram and is responsible for the characteristic penetrating sound associated with auspicious ceremonies and North Indian classical performances.

**48.** (B) The Shehnai is used in Hindustani music, while the Nadasvaram is used in Carnatic music.
The Shehnai and Nadasvaram are both double-reed wind instruments that share a similar acoustic principle. However, they are distinguished by their cultural and regional associations. The Shehnai is a central instrument in the Hindustani music tradition of North India. In contrast, the Nadasvaram is a larger instrument essential to the Carnatic music tradition and temple rituals of South India.

**49.** (B) Tabla
A bipartite percussion instrument consists of two separate units played as one. The Tabla perfectly fits this concept, as it comprises two distinct drums: the Dayan, a wooden treble drum played with the right hand, and the Bayan, a metal or clay bass drum played with the left hand. This separation allows for independent control over bass and treble tones, distinguishing it from single-bodied drums.

**50.** (A) Syahi - The black tuning paste applied to the drumheads
The Tabla is composed of two drums with specific parts. The Syahi is the black circular patch made of iron filings and soot applied to the centers of both drumheads to enable precise tuning. The Dayan is actually the wooden treble drum, and the Bayan is the metal or clay bass drum. Gatta refers to the wooden blocks used for tuning, not a strap.

**51.** (C) Tabla
The Pakhawaj is a large, double-headed barrel drum that was historically the primary percussion accompaniment for Dhrupad singing. As musical styles evolved and the more lyrical Khayal became popular, the Pakhawaj was structurally adapted and divided into two separate drums, leading to the development of the Tabla. Thus, the Pakhawaj is considered the direct ancestor of the modern Tabla in Hindustani music.

**52.** (A) I, II and IV
The piano is a complex keyboard instrument capable of producing polyphonic music, where multiple notes are played simultaneously. Its sound is produced by mechanical hammers striking internal strings, making it a chordophone. In Indian terms, it would be classified as a Tata Vadya rather than a Sushira Vadya, as air columns are not the source of its sound production.

**53.** (C) It has been adapted as the Mohan Veena for Hindustani music.
The guitar has been creatively integrated into Indian classical music through significant structural modifications. The most famous adaptation is the Mohan Veena, developed by Pandit Vishwa Mohan Bhatt. This instrument features added sympathetic and drone strings, a raised bridge, and is played with a slide. These changes allow the guitar to produce the microtones and resonance necessary for Hindustani classical performance.

**54.** (A) P-3, Q-2, R-4, S-1
Different musical instruments are categorized by their mechanisms. The Clarionet is a wind instrument utilizing a single reed. The Sarangi is a fretless instrument played with a bow. The Pakhawaj is a large, double-headed barrel drum used in traditional percussion. The Sitar is a plucked string instrument with frets. These pairings accurately reflect the structural and functional classifications within both Indian and Western systems.

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**130.** (A) It can produce a wide range of bass modulations despite its small size.
The Kanjira is a small frame drum that is remarkable for its tonal range. By applying water to the inner side of the monitor lizard skin, the performer makes the membrane flexible. This allows the player to modulate the pitch significantly by pressing on the skin with the hand, creating deep bass sounds that complement the primary percussion in a Carnatic ensemble.

**131.** (A) Both A and R are true and R is the correct explanation of A.
Historically, the Tabla replaced the Pakhawaj as the primary percussion for Khayal music because of its versatile tonal qualities. The Khayal style is characterized by fast-paced, ornamental melodies that require intricate rhythmic support. The Tabla's bipartite design allows for sharper articulation and more delicate sounds, which better complement the lyrical and complex nature of Khayal compared to the heavy Pakhawaj.

**132.** (D) Sitar
The Panchavadyam is a traditional percussion ensemble from Kerala, typically used in temple festivals. It consists of five types of instruments: the Timila, Maddalam, Edakka, and Ilathalam, along with the Kombu horn. The Sitar, being a plucked string instrument from the Hindustani tradition, is not part of this percussion-heavy South Indian ensemble, making it the correct exception among the options.

**133.** (A) I, III and IV
The piano is a well-tempered keyboard instrument capable of polyphony and has been used extensively in Indian cinema for orchestration. However, because it relies on fixed notes and a mechanical hammer action, it cannot natively produce the continuous microtonal glissandos or gamakas essential to Indian classical music. Furthermore, it is a chordophone, not an Avanaddha Vadya, making statements II and V incorrect.

**134.** (B) It can easily produce continuous, unbroken meends (slides) between notes.
The Jaltarang is a melodic instrument consisting of water-filled porcelain bowls that are struck with sticks. Because each note is produced by a separate bowl, the instrument is inherently staccato in nature. Unlike string or wind instruments, it cannot easily produce continuous, unbroken meends or slides between notes. This limitation is a defining characteristic of its percussive and melodic structure.

**135.** (D) Immunity to pitch fluctuations caused by humidity and temperature changes.
One of the primary advantages of synthetic drumheads in modern percussion is their stability. Unlike traditional animal skin membranes, which expand or contract significantly with changes in humidity and temperature, synthetic materials are resistant to these environmental factors. This allows the drum to maintain its pitch and tension consistently during performances and travel, making it a practical choice for contemporary musicians.

**136.** (A) Both Statement I and Statement II are correct.
In a Carnatic ensemble, the Morsing serves as an important Upa-pakkavadya, providing rhythmic and tonal variety. It is a jaw harp where the player plucks a metal tongue. By changing the shape and size of their mouth cavity, the performer filters different overtones and creates distinct rhythmic patterns. This technique uses the oral space as a variable resonator, enhancing the instrument's musicality.

**137.** (C) Tabla - Gatta (wooden dowels)
Tuning mechanisms vary according to the instrument's structure. The Tabla uses Gatta, which are wooden dowels placed under the leather straps to adjust the tension of the drumheads. While Sitars have movable frets, they are usually wooden or bone, not metallic. Mridangams use straps and stones, and the Veena's pitch is determined by string tension and frets, not by water level.

**138.** (A) Sarod
The Sarod is a fretless stringed instrument that features a prominent polished metal fingerboard. This design makes it ideal for executing deep, smooth slides or meends. It is also more portable than the large Saraswati Veena. Its lack of frets allows the performer to slide their fingernails across the metal surface, creating a unique and resonant sound that is central to Hindustani classical music.

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and traditional association make it superior for this genre compared to the lighter Tabla or folk drums.

**214.** (B) Violin - Plucked with a Jaba (triangular plectrum)
Instrument playing techniques are specific to their design. The Ghatam is struck with hands, and the Sitar is plucked with a wire mizrab. The piano uses keys to strike strings via hammers. However, the violin is a bowed instrument and is not played with a Jaba, which is a coconut-shell plectrum used specifically for the Sarod. This makes the violin pairing incorrect.

**215.** (D) Chenda
During temple processions in Kerala, the Chenda is the primary instrument used to create a loud and powerful acoustic environment. This cylindrical drum is suspended vertically and struck with sticks to produce a penetrating sound. Its massive volume and rhythmic intensity are essential for traditional performances, distinguishing it from other percussion instruments like the Mridangam or the clay-bodied Ghatam.

**216.** (A) A large, barrel-shaped drum from Kerala, played horizontally with bare hands.
The Maddalam is a significant percussion instrument in the traditions of Kerala. It is a large, barrel-shaped drum, similar to but larger than the Mridangam, and is typically carved from jackwood. During performances like Kathakali or Panchavadyam, it is played horizontally with bare hands. Its resonant and deep tones are fundamental to the rhythmic texture of these traditional South Indian art forms.

**217.** (A) Both Statement I and Statement II are correct.
The Sitar is a highly versatile instrument that must be precisely tuned for every performance. This includes adjusting the main playing strings to suit the specific raga's tonic and intervals. Furthermore, the numerous sympathetic strings, or Taraf, must also be individually retuned to match the scale of the raga, ensuring they resonate harmoniously when the corresponding notes are played.

**218.** (A) By the size and thickness of the porcelain bowl and the volume of water poured into it.
The fundamental pitch of each bowl in the Jaltarang is determined by its physical characteristics and the amount of water it contains. Larger and thicker bowls naturally produce lower notes. By pouring specific volumes of water into the bowls, the performer fine-tunes them to the required raga. This combination of structural and fluid elements allows for the creation of a complete musical scale.

**219.** (D) Nadasvaram
The Seevali is the double reed used in the Nadasvaram. This small yet critical component is responsible for the instrument's sound production. When the player blows into the reed, the two pieces of cane vibrate against each other, creating the initial sound that is then amplified by the wooden tube and metallic bell. It is a defining feature of this South Indian wind instrument.

**220.** (B) Mridangam
Percussion instruments are classified by their number of drumheads. Single-headed drums like the Kanjira and Dappu have only one membrane. While the Chenda is often played on one side, the Mridangam is a classic double-headed drum, with both ends of the barrel covered with functional membranes. This allows the performer to play different tonal qualities on each head, making it a double-headed instrument.

**221.** (C) Instruments with a stretched skin that produce sound upon being struck.
In the traditional Indian musical classification system, Avanaddha Vadya refers to membranophones. These are percussion instruments where the source of sound is a vibrating stretched membrane, usually made of animal skin. Common examples include the Mridangam, Tabla, and Tavil. This category is distinct from those involving strings, air columns, or the vibration of a solid resonant body.

**222.** (D) The drum to produce a modulatable bass tone when heel pressure is applied.
The Tabla's Bayan is designed as a deep bass drum. During performance, the player uses the heel of their hand to apply varying pressure to the drumhead while striking it. This technique changes the tension of the membrane, allowing

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distinguished by the fact that the performer stops the strings with the cuticles or the area just above the nails of the left hand, rather than with the fingertips. This allows for smooth slides along the gut strings, producing the soulful, vocal-like sound for which the instrument is famous.

**149.** (C) It slightly lifts the string off the bridge, creating a buzzing, rich overtone series.
The Jiva is a small thread placed under each string on the bridge of a Tambura. This thread slightly alters the point of contact between the string and the bridge, causing the string to graze the curved surface. This interaction generates a characteristic buzzing sound rich in complex overtones, which is essential for creating the resonant and hypnotic drone used in Indian music.

**150.** (B) Chitra Vina - Cylindrical block (slide)
Different instruments require specific accessories for playing. The Chitra Vina is a fretless instrument played by sliding a cylindrical block, known as a gotu, over the strings. In contrast, the Sitar is plucked with a wire mizrab, the Veena is traditionally played with the fingers or specific plektra, and the flute is a wind instrument played with the fingers, not a mizrab.

**151.** (D) Avanaddha Vadya
The Chenda is a powerful percussion instrument from Kerala. Because it consists of a cylindrical wooden body covered with a stretched animal skin membrane on both ends, it is classified as an Avanaddha Vadya. Its sound is produced by striking the membrane with sticks or hands, making it a member of the drum family within the traditional Indian musical classification system.

**152.** (B) I, II and III
The Nadasvaram is a double-reed wind instrument, making it a Sushira Vadya. It is typically made from a specific wood called aacha maram and uses a reed called Seevali. However, because it produces an extremely high-volume sound, it is traditionally an outdoor instrument used for temple festivals and processions rather than for soft, intimate chamber music settings.

**153.** (C) It cannot play microtonal gamakas due to its fixed frets.
The violin is a highly versatile instrument in Carnatic music precisely because it lacks frets. This fretless fingerboard allows the performer to execute the microtonal oscillations and continuous slides, or gamakas, that are central to the South Indian classical tradition. The instrument's ability to perfectly reproduce vocal ornaments is the reason it has become the standard melodic accompaniment in concerts.

**154.** (A) P-2, Q-1, R-3, S-4
Instruments in a concert serve different acoustic roles. The Tambura provides a plucked harmonic drone. The Shruti Box is a mechanical or electronic device that provides a continuous air-driven or synthesized drone. Talam or Jalra are cymbals used for rhythmic timekeeping. The Morsing is a jaw harp used for rhythmic accompaniment. These roles collectively provide the foundational pitch and rhythm for the soloist.

**155.** (D) To maintain the metric cycle and rhythmic pulse.
Tala instruments, such as cymbals and certain types of clappers, are specifically used to keep time during a musical performance. Their primary function is to mark the beats of the rhythmic cycle, or Tala, ensuring that the melodic and percussive elements of the ensemble remain synchronized. They do not play melodies or provide harmony but act as a rhythmic metronome.

**156.** (A) Both A and R are true and R is the correct explanation of A.
The Jaltarang is a unique instrument where percussive bowls are used to play a melody. Although the sound is produced by striking, it is considered a melodic instrument because the porcelain bowls can be tuned to the specific notes of a raga. By adjusting the water level in each bowl, the performer changes its pitch, allowing for the execution of classical compositions.

**157.** (C) Ghatam
Avanaddha Vadyas like the Mridangam, Tabla, and Kanjira rely on a stretched animal skin membrane to produce sound. The Ghatam, however, is a solid percussion instrument made entirely of baked clay. It does not utilize any skin or membrane, as its sound is generated by the

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as the violin, and rhythmic accompaniment, such as the Mridangam, Ghatam, or Kanjira. These instruments are essential for supporting the soloist and enhancing the overall musical performance within the traditional concert format.

**177.** (D) I, II, III and IV
The Sarod is a prominent Hindustani instrument that evolved from the Afghan Rabab. It is characterized by a carved wooden body covered with skin and a fretless metal fingerboard. The performer plucks the strings using a plectrum made from coconut shell, known as a jaba. These combined features contribute to the instrument's unique percussive yet resonant and fluid sound.

**178.** (A) Standard Western guitar tuning is always maintained without alteration.
When the guitar is used in Indian classical music, its standard Western tuning is almost always altered. To play the microtonal slides and ornaments of the tradition, musicians modify the tuning to suit the raga being performed. They also often use a slide and add sympathetic strings, transforming the instrument into a version better suited for the melodic requirements of Indian music.

**179.** (A) P-1, Q-2, R-3, S-4
Percussion instruments have unique playing techniques. The Tabla uses complex finger techniques on two separate drums. The Tavil is played with a stick on the left side and fingers with thimbles on the right. The Chenda is typically played with two sticks while suspended. The Ghatam is struck with the hands, wrists, and even the belly to produce various rhythmic tones.

**180.** (D) It adds mass to the center to allow for a definite pitch.
The Syahi, or black tuning paste, is a critical component of drums like the Tabla and Mridangam. By applying this layered metallic paste to the center of the drumhead, the maker adds specific mass to the membrane. This extra weight dampens discordant overtones and allows the skin to vibrate with a clear fundamental frequency, enabling the drum to be tuned to a pitch.

**181.** (D) A is false but R is true.
The mandolin used by U. Srinivas in Carnatic music was not a hollow acoustic instrument. Instead, he pioneered the use of a solid-body electric mandolin. The solid-body design was essential because it provided the necessary sustain to execute the long, continuous glissandos and microtonal gamakas that are fundamental to South Indian classical music, which an acoustic mandolin could not easily achieve.

**182.** (B) Timila
Ghana Vadyas, or idiophones, are solid instruments like the Chipla, Kartala, and Jalra that produce sound by striking their own body. The Timila, however, is an hourglass-shaped drum from Kerala that utilizes a stretched animal skin membrane to produce sound. Therefore, it is classified as an Avanaddha Vadya, making it the correct exception among the list of idiophones provided.

**183.** (A) I, II, III and IV
The Chitra Vina, also known as Gotuvadyam, is a fretless stringed instrument that features main, drone, and sympathetic strings. It is played using a cylindrical slide, or gotu, to produce musical notes. However, it is not a reed instrument; its sound is generated by plucking the strings. Therefore, the statement about it producing sound via a double reed is incorrect.

**184.** (A) It features complex metallic keys like a Western concert flute.
The traditional Venu, or Carnatic flute, is a simple bamboo tube without the complex mechanical keys found on Western flutes. It usually has eight finger holes and a blowing hole. To produce various notes and gamakas, the player relies on finger dexterity and cross-fingering techniques. The claim that it has metallic keys is incorrect, as the Indian tradition emphasizes manual control.

**185.** (C) A high-volume, penetrating sound suitable for open-air temple grounds.
The Chenda is constructed with a thick, durable skin and is typically struck with heavy wooden sticks. This structural combination produces an extremely loud and penetrating sound that can be heard over long distances. This makes it ideal for use in open-air temple festivals, processions, and dramatic performances like Kathakali,

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**167.** (C) Statement I is correct but Statement II is incorrect.
Many Sitars feature a secondary resonator, typically a smaller gourd, at the top of the neck. While this adds to the resonance and aesthetic of the instrument, it is not the primary soundbox. The main resonance is generated by the large gourd at the base. Therefore, the claim that the upper gourd is the primary soundbox and the lower one is decorative is incorrect.

**168.** (A) Jackwood frame with a single slit for metal jingles.
The construction of a traditional Kanjira involves specific materials and structural features. The circular frame is typically made from jackwood, which provides a sturdy and resonant base. The frame also features a small slit where one or two pairs of metallic jingles are attached. These jingles add a sharp rhythmic element that complements the sound of the lizard-skin membrane.

**169.** (C) Sa, Pa, Sa, Pa
The Saraswati Veena has four main playing strings, which are traditionally tuned to the relative pitches of the tonic and the fifth. Specifically, they are tuned in pairs to Sa and Pa across two octaves. This tuning provides the necessary melodic range and harmonic foundation for playing Carnatic ragas. The drone and tala strings are also tuned to these fundamental notes to support the performance.

**170.** (A) Tambura
Melody-producing instruments are those capable of playing sequences of notes, such as the Sarod, Flute, and Mandolin. The Tambura, however, is a drone instrument. Its purpose is to provide a continuous, unchanging harmonic foundation rather than to play a specific melody. It lacks frets or a fingerboard to vary pitch, making it the correct exception among the melodic instruments listed.

**171.** (D) An instrument with multiple strings.
In the field of ethnomusicology, a polycordophone is defined as a musical instrument that utilizes multiple strings to produce sound. The term combines the Greek words for “many” and “stringed instrument.” Most classical Indian instruments, such as the Veena, Sitar, and Sarangi, fall into this category because they feature several main playing, drone, and sometimes sympathetic strings for musical performance.

**172.** (B) A natural, echoing reverberation that enriches the tone.
The presence of sympathetic strings, or Taraf, on instruments like the Sarangi enhances the acoustic quality of the performance. These strings are tuned to the notes of the raga and vibrate automatically when the main strings are played. This resonance creates a natural, echoing reverberation that enriches the tone and adds depth to the sound, which is a hallmark of the instrument.

**173.** (C) Plucked idiophone
The Morsing is classified as a plucked idiophone. It is a jaw harp where the sound is produced by the vibration of a metal tongue that the player plucks with their finger. Because the instrument’s body itself produces the sound without the use of strings, membranes, or air columns, it belongs to the idiophone family. The player’s mouth serves as a variable resonator.

**174.** (D) To adjust the pitch; adding water lowers the frequency.
In the Jaltarang, water is the primary medium used for tuning the porcelain bowls. The volume of water added to each bowl changes its resonant frequency. Specifically, adding more water increases the mass that must vibrate, which lowers the pitch of the note produced when the bowl is struck. This allows the performer to precisely tune the set of bowls to a raga.

**175.** (A) Ghatam - Adding small amounts of clay or water to the interior
Percussionists use various methods to adjust the pitch of their instruments. For the Ghatam, a clay pot, the pitch can be slightly lowered by applying small amounts of damp clay or water to the interior surface. Other methods mentioned, such as heating for Kanjira or striking the rim for Mridangam, are also used, but the specific pairing for Ghatam is correct.

**176.** (B) Accompanying instruments.
In the terminology of Carnatic music, Pakkavadya refers to the instruments that provide accompaniment to the main artist. This typically includes melodic accompaniment, such

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**195.** (C) Sarangi
Plucked string instruments include the Sitar, Sarod, and Saraswati Veena, where the performer uses a plectrum or fingernails to activate the strings. The Sarangi, however, is a bowed instrument. Its sound is produced by the friction of a bow drawn across the strings. This fundamental difference in playing technique distinguishes it from the group of plucked chordophones in Indian music.

**196.** (D) The Pakhawaj produces a deeper, heavier, and more unified sound.
The Pakhawaj and Tabla are both classical drums, but they offer different acoustic qualities. The Pakhawaj is a single, large barrel drum that produces a very deep, booming, and resonant sound, which is ideal for the majestic Dhrupad style. In contrast, the Tabla consists of two drums and produces a sharper, more articulated sound suited for the faster Khayal style.

**197.** (C) A sharp, crisp, and high-volume stroke on the hard right drumhead.
During the performance of the Tavil, the player uses a specialized technique for the right drumhead. By wearing hardened plaster caps or using a small metal hook on the fingers, the performer can produce extremely sharp and crisp strokes. This increases the volume and clarity of the sound, allowing it to cut through the loud music of the Nadasvaram in processions.

**198.** (B) A pair of wooden clappers used by Harikatha artists to keep rhythm.
The Chipla is a simple yet essential percussion instrument used in devotional and storytelling traditions like Harikatha. It consists of two wooden blocks that are clapped together to maintain a steady rhythmic pulse. Often decorated with small metal jingles, it provides a clear and lively accompaniment that supports the performer's narrative and singing without the need for complex drums.

**199.** (D) Tambura
The rich and harmonic sound of the Tambura is largely due to a small thread known as the Jiva. Placed under the strings on the bridge, the Jiva causes the strings to vibrate against the bridge's surface in a specific way. This grazing action produces the characteristic buzzing resonance and complex overtones that define the drone, setting it apart from other stringed instruments.

**200.** (A) Kanjira - Heating the membrane or applying water
Tuning methods for percussion instruments are specific to their construction. The Kanjira's pitch is adjusted by applying water to the skin to lower it or by heating it to raise it. While Tabla and Mridangam use wooden blocks and stones for tuning, the Ghatam is a solid pot and does not use sympathetic strings. The Kanjira's reliance on moisture is its defining feature.

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**201.** (C) Nadasvaram
The Anasu is a flared metallic bell that forms the bottom part of the Nadasvaram. This component is essential for amplifying and projecting the sound of the wind instrument, making it suitable for outdoor festivals. While other instruments like flutes and sitars have their own specific parts, the Anasu is uniquely associated with the structural design of the South Indian double-reed instrument.

**202.** (B) II, III and IV
The mandolin in Carnatic music was popularized by U. Srinivas. In its adapted form, it is a plucked string instrument played with a plectrum and typically features a specific string configuration for Indian music. However, it is an electric instrument with a solid body rather than a hollow acoustic wind instrument, making the first statement in the list incorrect.

**203.** (D) The sound is produced by plucking the strings with a plectrum.
The piano is a mechanical keyboard instrument where sound is produced by hammers striking internal strings. It features a system of dampers to control the vibration and pedals to modify the sound's volume and sustain. It is incorrect to say that the sound is produced by plucking the strings with a plectrum, as that is the mechanism of instruments like the harpsichord.

**204.** (A) P-2, Q-1, R-3, S-4
Musical instruments use various materials for their resonant bodies. The Tambura uses a hollowed wood or gourd resonator. The Ghatam is made of baked clay. The Flute is traditionally a hollow bamboo tube. The Sarod features a

where a powerful acoustic presence is required for the setting.

**186.** (A) Both Statement I and Statement II are correct.
The Sitar's development is a result of cultural synthesis, evolving from ancient Indian Veenas while being influenced by Persian instruments like the Setar. Traditional history credits Amir Khusrau, a famous musician and poet, with the invention or significant modification of the instrument in the thirteenth century. This blend of traditions led to the creation of one of Hindustani music's most iconic instruments.

**187.** (D) Hemispherical gourd/wood base
Many Indian stringed instruments, including the Sitar, Veena, and Tambura, utilize a hemispherical resonator. This base is traditionally crafted from a dried gourd or carved from a single block of wood. The rounded shape is essential for creating the rich, resonant sound characteristic of these instruments. Other shapes, such as square or triangular frames, are not standard for classical Indian chordophones.

**188.** (B) Morsing
The Morsing is a small rhythmic instrument held between the teeth and played by plucking a metal tongue with the finger. In a Carnatic ensemble, it is used to complement vocal or percussive rhythms, including rapid solkattu or Konnakol passages. Its sharp, metallic twangs and the player's ability to modulate overtones using their mouth cavity make it a unique and effective rhythmic accompaniment.

**189.** (C) Ghatam - Leather and Brass
Musical instruments are made from specific materials to achieve their unique sounds. The Nadasvaram is made of wood and metal, the Mridangam of wood and leather, and the Jaltarang of porcelain and water. However, the Ghatam is a solid percussion instrument made entirely of baked clay. It does not utilize leather or brass in its construction, making that pair incorrect.

**190.** (D) Sarangi or Harmonium
In traditional Hindustani vocal music, the primary role of melodic shadowing is typically fulfilled by the Sarangi or the Harmonium. These instruments are capable of mirroring the vocalist's phrases and providing a continuous melodic presence. While the Sarangi is preferred for its vocal-like quality, the Harmonium is also widely used for its steady support. Other instruments like the Sitar are soloistic.

**191.** (A) To allow independence of the bass and treble sounds, enabling complex polyrhythmic hand independence.
The Tabla's unique bipartite design, consisting of two separate drums, is intended to separate the bass and treble functions. This allows the performer to use each hand independently to produce distinct tonal qualities. This separation facilitates the execution of complex polyrhythmic patterns and intricate finger techniques that are a hallmark of Hindustani percussion, offering greater versatility than a single-bodied drum.

**192.** (C) Statement I is correct but Statement II is incorrect.
The Ghatam is indeed played by striking its outer clay surface with various parts of the hands to produce rhythmic sounds. However, it is incorrect to state that it produces only one flat sound. Skilled performers can generate a wide variety of tones by hitting different parts of the pot and by modulating the sound using their stomach against the pot's mouth.

**193.** (B) Timila
The Panchavadyam is a renowned temple percussion ensemble from Kerala. It is composed of five distinct types of instruments, with the Timila being one of its most essential components. This hourglass-shaped drum is central to the rhythmic structure of the performance. Other instruments like the Sitar, Violin, and Ghatam do not belong to this specific regional percussion tradition.

**194.** (A) The main resonating bowl.
In the anatomy of the Saraswati Veena, the Kudam refers to the large, rounded resonator at the base of the instrument. It is typically carved from jackwood and is responsible for amplifying the sound of the plucked strings. The Kudam is connected to the long neck, or Dandi, and is a vital structural component for the instrument's resonance and tonal depth.

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vibration of the clay body itself when struck by the performer's hands.

**158.** (A) I, II and III
The Clarionet is a single-reed wind instrument with a complex system of keys. While it was adapted into Indian music, particularly in Carnatic ensembles, players had to modify their blowing and fingering techniques to produce the necessary gamakas. However, it is a Sushira Vadya, not an Avanaddha Vadya, and it did not replace the Nadasvaram in traditional temple processions.

**159.** (A) It produces sound through a brass cup mouthpiece without any reed.
The Shehnai is a double-reed wind instrument, where two reeds vibrate against each other to produce sound. It is incorrect to suggest it uses a brass cup mouthpiece without a reed, as that mechanism is characteristic of brass instruments like the trumpet. The Shehnai is traditionally used for auspicious events in North India and is famously associated with the virtuosity of Ustad Bismillah Khan.

**160.** (B) A deep, resonant bass tone by adding mass to the membrane.
In the performance of the Pakhawaj, the left drumhead is loaded with a temporary paste made from wheat flour. This application adds significant mass to the center of the membrane, which lowers its vibrational frequency. Consequently, the drum produces the deep, resonant bass tone that is a hallmark of the instrument's traditional sound in Dhrupad and other classical genres.

**161.** (A) II, I, III
Tuning a Mridangam involves a precise process. The percussionist first checks the fundamental pitch against a drone like the Tambura. Next, the overall tension of the drumheads is adjusted by loosening or tightening the leather straps, known as Varlu. Finally, fine-tuning is achieved by striking the rim with a small stone or hammer to ensure the pitch is uniform across the entire face.

**162.** (A) Morsing - Iron/Metal
The physical materials of musical instruments are fundamental to their sound. The Morsing is a small rhythmic instrument typically crafted from iron or other metals. Conversely, the Kanjira frame is wooden, the Tambura features a wood or gourd resonator with metal strings, and the Jalra is made of brass or bronze rather than bamboo. These material properties define each instrument's acoustic signature.

**163.** (C) Sitar
The Sitar is characterized by a bright, metallic sound produced from its wire strings. Its structural design includes raised metallic frets, which allow for rapid melodic passages and the pulling of strings for ornaments. Furthermore, the presence of sympathetic strings creates a resonant, echoing quality that is distinct from the percussive Sarod or the bowed Violin, which lacks fixed frets.

**164.** (D) Sarangi - Fretted string
Identifying the structural features of instruments is key to their classification. The Sitar is a fretted string instrument, and the Chitra Vina is a fretless slide instrument. The Carnatic Mandolin also utilizes frets. However, the Sarangi is a fretless instrument, where the strings are stopped with the cuticles or nails, allowing for continuous slides. Labeling the Sarangi as fretted is incorrect.

**165.** (C) Kanjira
In a Carnatic concert, the Kanjira often serves as a secondary percussion instrument. It is a small frame drum covered with monitor lizard skin. During the percussion solo or certain sections of the performance, the Kanjira player executes intricate rhythmic patterns to complement the Mridangam. Its distinct sound and lizard-skin membrane make it easily recognizable within the classical ensemble.

**166.** (B) A powerful, barrel-shaped drum accompanying the Nadasvaram.
The Tavil is a heavy, barrel-shaped percussion instrument that is the traditional accompaniment for the Nadasvaram. It is known for its high volume and sharp, penetrating sound, which is necessary to balance the loud wind instrument. Played with a stick on one side and capped fingers on the other, the Tavil is essential for outdoor temple festivals and auspicious ceremonies.

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wooden block covered with a skin membrane. These material choices are fundamental to the specific acoustic properties and tonal qualities of each of these instruments.

**205.** (C) Sound is produced by a stretched, vibrating skin or membrane.
According to the Hornbostel-Sachs system, membranophones are instruments where the sound is primarily generated by a vibrating stretched membrane. This category encompasses all types of drums, such as the Mridangam, Tabla, and Chenda. This classification distinguishes them from chordophones (strings), aerophones (wind), and idiophones (solid bodies), based on the physics of their initial sound production.

**206.** (A) Both A and R are true and R is the correct explanation of A.
The Clarionet was adopted into South Indian music because its acoustic properties matched the requirements of certain traditional settings. Its powerful, projecting sound allowed it to serve as a viable alternative to the Nadasvaram during outdoor temple processions and festivals. Musicians successfully adapted their techniques to ensure that the Clarionet could fulfill the melodic and ritual functions of these auspicious events.

**207.** (A) Syahi (black tuning paste)
The Saraswati Veena is composed of several anatomical parts, including the Dandi, Kudam, and the decorative Yali. However, it does not utilize Syahi, which is a permanent black tuning paste applied to the drumheads of instruments like the Tabla and Mridangam. The Veena's pitch is determined by string tension and fixed frets rather than the application of mass to a membrane.

**208.** (B) II, III and IV
The Carnatic flute, or Venu, is a side-blown transverse instrument, not an end-blown one. It was significantly revolutionized by the innovative playing style of T.R. Mahalingam. It produces gamakas through the sophisticated partial covering and uncovering of finger holes. Crucially, it is a reedless instrument, so the claim that it has a reed inside the blowing hole is incorrect.

**209.** (B) It is played with two heavy wooden sticks.
The Kanjira is a small frame drum played using one hand, while the other hand is used to modulate the pitch by applying pressure to the skin. It features a single set of metallic jingles on its frame. It is incorrect to state that it is played with heavy wooden sticks; its intricate rhythms and pitch modulations require the dexterity of fingers and palms.

**210.** (A) The necessity to slide the fingernails along the metal fingerboard to achieve meend.
Because the Sarod is a fretless instrument, it does not have fixed markers for notes. Instead, the performer must slide the edge of their fingernails along the polished stainless steel fingerboard to vary the pitch. This design is essential for producing the continuous glissandos, or meends, that are a defining feature of the instrument's melodic expression in Hindustani music.

**211.** (A) II, III, I
The chronology of Indian wind instruments begins with the ancient Venu, or flute, which has mythological roots. Over centuries, the Nadasvaram evolved as a prominent temple and ritual instrument in South India. Finally, the Clarionet is a more recent Western adaptation that was incorporated into Indian classical and light music ensembles during the modern era, following the specified historical sequence.

**212.** (D) Saraswati Veena - 4 main playing strings and 3 drone/tala strings
The string configuration of the Saraswati Veena is a defining structural characteristic. It typically features four main playing strings that run over the frets and three drone or tala strings that run along the side of the neck. This arrangement allows the performer to play complex melodies while simultaneously maintaining the rhythmic pulse and harmonic foundation, which is unique to this instrument.

**213.** (C) Pakhawaj
For the majestic and slow-paced Dhrupad style of Hindustani music, the Pakhawaj is the most appropriate drum. This large, double-headed barrel drum produces a deep, booming, and highly resonant sound that perfectly complements the grave and meditative nature of Dhrupad. Its powerful acoustic presence

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**139.** (D) Flute - Iron
Traditional Indian instruments are crafted from specific natural materials. The Ghatam is made of clay, the Saraswati Veena is carved from wood, and the Tabla's Bayan is made from metal or clay. However, the traditional flute used in Indian classical music is made from bamboo, not iron. While modern Western flutes are metallic, the Indian tradition emphasizes the acoustic properties of high-quality bamboo.

**140.** (B) Panchamukha Vadyam
The Panchamukha Vadyam is a massive brass drum found in certain South Indian temples. Its most distinguishing feature is that it has five distinct drum faces on a single body. Each face is tuned to a different pitch, and it is used specifically for temple rituals. This unique design and ritual context distinguish it from more common drums like the Chenda, Tavil, or Pakhawaj.

**141.** (C) Because its 24 frets perfectly map the 12 semitones over two octaves.
The Saraswati Veena is considered the foundation of Carnatic music theory because its structural design aligns perfectly with the musical scale. Its 24 fixed frets represent the 12 semitones over two full octaves, providing a visual and physical representation of the raga system. This layout makes it an essential tool for understanding intervals and the theoretical framework of South Indian classical music.

**142.** (C) Statement I is correct but Statement II is incorrect.
The Tambura's primary role is to provide a steady harmonic drone that helps the soloist maintain the correct pitch throughout a performance. It is not a rhythmic instrument and is not used to play complex patterns. Instead, its strings are plucked in a simple, continuous cycle to create a resonant background, making the claim that it is a complex rhythmic instrument incorrect.

**143.** (A) The Yali
In the construction of a traditional Saraswati Veena, the Yali is a carved motif that is attached to the top end of the Dandi, or neck. It often depicts a mythical creature and serves as the scroll or pegbox where the tuning pegs are located. This feature is a significant part of the instrument's traditional aesthetic and identifies it as a classical South Indian lute.

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**144.** (B) The tailpiece where strings are anchored.
In stringed instruments, the Langot is the tailpiece located at the base of the resonator. Its primary function is to anchor the strings firmly at the bottom of the instrument. From the Langot, the strings pass over the bridge and run along the neck to the tuning pegs. It is a critical structural component that helps maintain the overall tension and stability of the strings.

**145.** (B) Wooden dowels (Gatta)
The Mridangam is tuned using a combination of leather straps called Varlu and a small stone or hammer to hit the rim. The Syahi also plays a role in setting the fundamental pitch. However, Gatta, which are large wooden blocks placed under the straps, are characteristic of the Tabla's tuning system and are not used in the traditional construction or tuning of a Mridangam.

**146.** (A) Continuous slides, oscillations, and grace notes that ornament a melody.
Gamakas are the ornaments and microtonal oscillations that are fundamental to Indian classical music. They include slides, shakes, and grace notes that embellish the main melodic line. These ornaments give the music its emotional depth and characteristic vocal quality. In instrumental music, performers use specific techniques like pulling strings or sliding fingers to execute these complex and essential melodic movements.

**147.** (C) The fretless instrument to rely on sliding the finger along the string for exact intonation.
The presence or absence of frets fundamentally changes how an instrument is played. On a fretted instrument like the Veena, the notes are determined by fixed metal bars. On a fretless instrument like the Sarod, the performer has no such markers and must rely on the precise placement and sliding of their fingers along the string to achieve the correct pitch and microtonal nuances.

**148.** (D) Bowed, with strings stopped by the cuticles/ nails of the left hand.
The Sarangi is a unique bowed instrument in the Hindustani tradition. Its playing technique is

the performer to produce the characteristic sliding bass modulations. This unique capability is a hallmark of the Tabla's expressive rhythmic sound in Hindustani music.

**223.** (A) The Violin has no sympathetic strings, whereas the Sarangi has numerous ones.
While both the violin and the Sarangi are bowed string instruments, they have distinct structural differences. The standard violin used in Indian music typically has four main strings and lacks any sympathetic strings. In contrast, the Sarangi features a large number of sympathetic strings that run underneath the main playing strings, providing a rich, echoing resonance that characterizes its soulful sound.

**224.** (B) Sushira Vadya
Although the Harmonium is operated using a keyboard, it is classified as a Sushira Vadya in the Indian system. This is because its sound is produced by the vibration of metal reeds through which air is forced by a bellows. Because it relies on a moving column of air as its primary sound source, it fits the definition of a wind instrument.

**225.** (B) Timila - Kerala
Many percussion instruments are deeply associated with specific regions. The Timila is an hourglass-shaped drum that is central to the temple music of Kerala, particularly in the Panchavadyam ensemble. In contrast, the Pakhawaj is from North India, the Kanjira is common in South India rather than Punjab, and the Tavil is iconic in Tamil Nadu, not Bengal.

**226.** (A) Sitar
Krintan is a specific playing technique used on the Sitar. It involves plucking a note and then pulling the string with the left-hand finger to produce another note without a second pluck. This "pulling-off" technique is essential for executing fast melodic passages and ornamental phrases. It is a specialized string technique not applicable to percussion or wind instruments like the tabla or flute.

**227.** (A) I, II and IV
The Mohan Veena is an acoustic slide guitar developed by Pandit Vishwa Mohan Bhatt for Hindustani classical music. It is played with a metal bar and is designed to produce the microtonal slides or meends characteristic of vocal music. Unlike standard guitars, it features several sympathetic strings to enhance its resonance, making the claim that it lacks them incorrect.

**228.** (D) It is a large double-headed barrel drum.
The Dappu is a traditional folk instrument consisting of a circular wooden frame covered with skin on one side. It is played with sticks and used widely in South India. However, it is a single-headed frame drum, not a double-headed barrel drum. This structural distinction separates it from classical instruments like the Mridangam, making the description of it as a barrel drum incorrect.

**229.** (A) P-2, Q-1, R-4, S-3
The Mridangam is a double-headed drum with specific anatomical parts. The Valanthalai is the right, treble drumhead, while the Thoppi is the left, bass drumhead. The Syahi, or Karanai, is the black tuning paste on the right head. Finally, the Varlu are the leather straps used to maintain and adjust the tension of both drumheads during performance and tuning.

**230.** (B) It is a massive drum with five distinct faces, each tuned differently.
The Pancha Mukha Vadyam is a unique and monumental percussion instrument used in South Indian temple rituals. Its defining feature is a large metallic shell that has five separate drumheads or faces. Each face is tuned to a specific note, allowing the performer to create complex rhythmic and melodic patterns. Its size and ritualistic importance make it a rare and sacred instrument.

**231.** (A) Both A and R are true and R is the correct explanation of A.
The Tambura is exclusively a drone instrument, meant to provide a continuous harmonic background. It does not play melodies or rhythmic patterns. Its strings are plucked in a steady, repetitive sequence solely to create a stable foundation for the soloist. This lack of rhythmic complexity is intentional, as any change in pattern would distract from its primary function as a drone.

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**268.** (A) It is a double-reed instrument with a flaring bell
While both are wind instruments, the Nadasvaram and Flute possess distinct structural characteristics. The Nadasvaram is a large, robust instrument featuring a wooden body that terminates in a flaring bell. Crucially, it utilizes a double-reed system to generate sound, which contrasts sharply with the simple, keyless bamboo cylinder of the Flute. These differences dictate their unique acoustic outputs and traditional roles.

**269.** (C) Manipulating fingerhole covers
The playing technique of the Indian bamboo flute is centered on the precise control of the air column. To produce intricate microtonal variations, the musician carefully manipulates the fingerholes. By partially or fully covering these openings with the fingers, the player changes the effective length of the vibrating air, allowing for the subtle pitch shifts and ornaments necessary for classical performance.

**270.** (D) Continuous air column management
Despite their differing structures and volumes, the Flute and the Nadasvaram operate on the same fundamental acoustic principle. Both instruments are categorized as aerophones, meaning they rely on the continuous management of a vibrating air column to generate sound. Whether through an embouchure hole or a double reed, the player's breath is the primary source of musical excitation and control.

**271.** (C) A central patch of black tuning paste
The Mridangam's ability to produce clear, pitched harmonic overtones is a result of its sophisticated drumhead construction. Specifically, the right head features a permanent central patch made of a black tuning paste containing manganese and rice. This added mass allows the membrane to vibrate in a way that produces specific musical pitches, distinguishing it from most other rhythmic percussion instruments.

**272.** (B) Loud, outdoor wind instruments
The Tavil is characterized by a structurally robust design, featuring a thick wooden barrel and tightly stretched skins. Its evolution was driven by the need to provide rhythmic accompaniment for loud, outdoor wind instruments like the Nadasvaram. The instrument's high-volume resonance and durability allow it to match the power of these aerophones during temple rituals and vibrant public processions.

**273.** (D) Thimble-like finger caps
The playing technique of the Tavil is unique among Indian drums due to the accessories used by the musician. While the left hand strikes the drum with a wooden stick, the right hand uses hard, thimble-like caps worn on the fingers. These caps enable the player to produce sharp, loud, and distinct rhythmic strikes on the highly tensioned drum skin.

**274.** (A) Robust hoops and leather straps
To maintain the high tension required for its signature sound, the Tavil utilizes a specific fastening mechanism. Its drum skins are secured to the wooden barrel using robust metal hoops and interlaced leather straps. This structural approach differs from the Mridangam, as it is designed to withstand the rigorous striking techniques required to produce exceptionally loud and resonant rhythmic patterns outdoors.

**275.** (C) A single continuous block of wood
The Mridangam is a structurally complex percussion instrument with a body carved from a single continuous block of wood. This hollowed-out barrel serves as the primary resonator for the two drumheads. The choice of wood and the precision of the carving are essential for achieving the instrument's refined tonal quality, which supports the articulate rhythmic syllables produced by the player.

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**276.** (A) Internal hand pressure
The Kanjira is a small frame drum known for its surprisingly versatile pitch range. Although it has a simple wooden frame and a single membrane, the player can dynamically manipulate the pitch during a performance. This is achieved by applying varying levels of pressure with the hand positioned inside the frame, stretching the skin from within to alter its tension and tone.

**277.** (D) Abdomen to press the pot
Playing the Ghatam requires the use of the entire upper body to modulate the instrument's sound. While the fingers and palms strike the outer clay surface to create sharp tones, the musician

**241.** (B) The player to have visual and tactile access to exactly two full octaves.
The standardization of the Saraswati Veena with 24 frets was a significant development in music theory. These frets are placed to represent the 12 semitones of the chromatic scale across two full octaves. This structural feature provides the musician with a precise visual and tactile layout of the melodic range, facilitating the performance of complex ragas and understanding of musical intervals.

**242.** (C) Statement I is correct but Statement II is incorrect.
The Tabla is indeed composed of two drums: the wooden Dayan and the metal or clay Bayan. However, it is incorrect to suggest that the Tabla is played with sticks. The instrument is famous for its sophisticated finger and palm techniques, which allow the performer to produce a wide array of tonal nuances and rhythmic syllables that define Hindustani classical percussion.

**243.** (C) Sympathetic strings (Taraf)
Many Indian instruments like the Sitar and Sarangi feature auxiliary strings known as Taraf, or sympathetic strings. These are located underneath the main playing strings and are not directly plucked. Instead, they vibrate automatically through resonance whenever a matching note is played on the main strings. This creates a rich, echoing reverberation that adds depth and sustain to the instrument's sound.

**244.** (D) Shehnai - Double reed, no keys
Wind instruments are distinguished by their sound-producing mechanisms. The Shehnai is a double-reed instrument that does not use mechanical keys, instead relying on finger holes for pitch control. In contrast, the Clarionet uses a single reed and complex keys, while the flute is reedless. The Nadasvaram is also double-reeded but doesn't use keys. This makes the Shehnai pairing accurate.

**245.** (C) Ghatam
In a Carnatic concert, the Ghatam is a unique percussion instrument consisting of a large earthen pot. It is played with sophisticated hand techniques to produce a variety of rhythmic sounds. When struck on the mouth, it can produce a deep, booming bass due to Helmholtz resonance. It often performs alongside the Mridangam, adding a distinct metallic and resonant texture to the ensemble.

**246.** (B) It is primarily used for harmonizing and orchestrating Indian melodies.
The piano has been integrated into Indian music primarily as a tool for orchestration and harmonization. In film music and experimental fusion, it is used to provide chordal support and a wide melodic range that complements traditional Indian instruments. Because its fixed tuning prevents the execution of microtonal gamakas, it has not replaced melodic instruments like the Sitar in classical concerts.

**247.** (D) I, II, III and IV
The Tambura is a vital stringed instrument, classified as a Tata Vadya, that lacks frets and provides a continuous harmonic drone. Its sound is rich in overtones, creating a hypnotic backdrop for musical performances. To maintain this drone, the performer plucks the four or five strings in a steady, repetitive cycle, ensuring a constant and stable pitch foundation for the soloist.

**248.** (A) It is a delicate, soft-sounding instrument used in lullabies.
The Chenda is a powerful and loud percussion instrument, far from being delicate or soft-sounding. It is central to the temple festivals and traditional dance-dramas like Kathakali and Theyyam in Kerala. Played with wooden sticks, it produces a high-volume, penetrating sound designed for outdoor settings. Describing it as an instrument for lullabies is incorrect given its intense and dramatic acoustic nature.

**249.** (A) P-3, Q-4, R-1, S-2
Traditional Indian musicology categorizes instruments by their source of vibration. Tata Vadyas use vibrating strings, and Sushira Vadyas utilize vibrating air columns. Avanaddha Vadyas produce sound through a stretched membrane, while Ghana Vadyas rely on the vibration of their own solid bodies when struck. These principles are the basis for the fourfold classification of musical instruments in ancient treatises.

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**250.** (A) To produce sharp, rhythmic, metallic twangs that echo the Mridangam's syllables.
In a Carnatic percussion ensemble, the Morsing provides a sharp and metallic rhythmic texture. As a jaw harp, it allows the performer to replicate the rhythmic syllables played by the Mridangam with unique tonal qualities. By using their mouth as a resonator, the Morsing player adds complex overtones and rapid rhythmic patterns, enhancing the overall percussive dialogue within the musical performance.

**251.** (B) Instruments categorized as chordophones
Traditional Indian musicology organizes instruments into four distinct groups based on how sound is produced. In this system, instruments that generate sound through vibrating strings are formally known as chordophones. This specific category is essential for understanding the structural and acoustic evolution of string-based musical forms within the broader matrix of indigenous classification.

**252.** (A) The striking of solid materials
The classification system identifies idiophones as a unique fourth group consisting of solid instruments made from wood or metal. These instruments create resonance through the physical act of striking without requiring manual tuning. They provide a foundational rhythmic or melodic texture, relying on the inherent acoustic properties of their rigid materials to produce clear, resonant musical tones.

**253.** (C) Covered with stretched animal hide
Membranophones constitute the third category in the traditional system, primarily serving rhythmic functions in musical performances. These instruments feature a hollow body with a layer of animal hide stretched tightly across the opening. Striking this membrane produces sound, making the tension and quality of the hide critical for the instrument's overall acoustic performance and rhythmic clarity.

**254.** (D) To examine specific instrument evolution
Mastering the four-fold classification system is a prerequisite for scholarly analysis in Indian musicology. It provides a foundational theoretical matrix necessary for exploring the complex origin, structural evolution, and technical development of individual instruments. This systemic understanding ensures that subsequent evaluations of both ancient and modern musical tools are grounded in established academic frameworks regarding acoustic principles.

**255.** (C) Indigenous native terminologies
The traditional framework for classifying Indian musical instruments is deeply rooted in indigenous native terminologies. These terms accurately map the four primary categories of chordophones, aerophones, membranophones, and idiophones to local concepts. Utilizing these native terms allows scholars to maintain cultural and historical continuity while evaluating the structural mechanisms and playing techniques that define the region's diverse musical heritage.

**256.** (B) A distinctively curved bridge
The Tambura is specifically engineered to provide a deep harmonic foundation for classical music. Its acoustic profile is largely determined by a distinctively curved bridge, which facilitates the production of a rich spectrum of overtones. This unique structural feature differentiates it from melodic instruments, as it focuses on sustaining a resonant environment through the continuous vibration of open strings.

**257.** (D) To provide an unvarying musical drone
While many stringed instruments focus on complex melodic lines, the Tambura serves a specialized role in Indian classical music. Its primary evolutionary purpose is to establish the fundamental pitch by providing an unvarying musical drone. By continuously plucking the open strings, the performer creates a consistent acoustic backdrop that sustains the tonal environment throughout the entire musical performance.

**258.** (A) The Veena uses the left hand to navigate frets
The Veena is designed for complex melodic execution, requiring a sophisticated playing technique. Unlike the drone-focused Tambura, the Veena features a long fretboard where the player's left hand navigates specific frets to produce varied melodic nuances. This technical approach allows for the articulation of intricate musical phrases, complemented by the right hand plucking the strings with wire finger plectrums.

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**259.** (C) A secondary resonator gourd
The structural complexity of the Veena distinguishes it from simpler plucked instruments within the Indian tradition. One of its most characteristic components is a secondary resonator gourd attached to the upper end of the instrument. This additional gourd, alongside the main resonator and a long fretboard, supports the instrument's ability to produce the complex tonal textures required for melody.

**260.** (A) Complex melodic execution
The Veena and Tambura followed different evolutionary paths based on their intended musical roles. The Veena's development focused on enabling complex melodic execution, leading to features like frets and specific hand techniques for note manipulation. This contrasts with the Tambura, which evolved to prioritize harmonic resonance and the maintenance of a foundational drone rather than the articulation of intricate melodies.

**261.** (D) They lack microtonal glide capability
Indian classical music relies heavily on gamakas, which are continuous microtonal glides between notes. Instruments like the piano, which feature fixed pitches and individual keys, face significant structural limitations because they cannot naturally produce these fluid transitions. This lack of microtonal flexibility makes it difficult for fixed-pitch instruments to fully capture the essential melodic syntax required in traditional Indian performances.

**262.** (B) Resting the scroll on the foot while seated
Although the Violin's physical structure remains identical to its Western counterpart, its application in South Indian classical music involves a unique playing technique. The artist performs while sitting cross-legged on the floor, resting the instrument's scroll firmly on their foot. This posture provides the necessary stability for the left hand to execute the rapid, complex sliding ornaments essential to the tradition.

**263.** (C) The Mandolin and the Guitar
To adapt Western instruments for Indian melodic expressions, several structural modifications were introduced. Both the Mandolin and the Guitar underwent changes including the implementation of altered tuning systems and the addition of sympathetic strings. These strings vibrate in response to the main notes, creating a richer resonance that aligns more closely with the tonal aesthetics found in traditional Indian musicology.

**264.** (D) To mimic traditional vocal intonations
The adaptation of the Clarionet into traditional Indian ensembles required the development of specialized playing techniques. Musicians must utilize unique breath control and specific fingering methods to effectively mimic traditional vocal intonations. This approach allows the aerophone to integrate into the indigenous musical syntax, enabling it to express the nuanced ornaments and tonal shifts that characterize the Indian classical style.

**265.** (A) Its inherently deeper tonal register
The Viola is occasionally integrated into Indian musical settings primarily due to its size and acoustic properties. Larger than a standard violin, the instrument offers an inherently deeper tonal register that provides a different sonic texture. This allows musicians to explore lower frequencies while maintaining the flexibility of a bowed string instrument, supporting the overall melodic depth required in certain performances.

**266.** (B) Natural cylindrical bamboo
The evolution of the Flute in Indian music is defined by its persistent reliance on natural materials. Structurally, it consists of a simple cylindrical tube crafted from bamboo, lacking the complex mechanical keys found in many Western woodwinds. This organic construction is fundamental to its acoustic identity, allowing the musician to interact directly with the air column to produce traditional melodic nuances.

**267.** (B) Outdoor temple ritual sites
The Nadasvaram is designed with a robust structure and a flaring bell to facilitate high-volume sound production. This evolutionary trait is directly linked to its historical and cultural function within outdoor temple ritual sites and processions. Because these environments require powerful tonal projection, the instrument's design ensures it can be heard clearly over long distances during auspicious traditional ceremonies.

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# CHAPTER 09

# Contribution of Composers / Performers to Music (Indian and Western)

**1.** Which of the following artists is categorized as a prominent player of the Kanjira?
(A) Viku Vinayakram
(B) Harishankar
(C) Palghat Mani Iyer
(D) N.Ramani

**2.** Read the given statements and select the correct option.
**Statement I:** Syamasastry is included in the Sangeeta Mummurthy.
**Statement II:** Purandara Dasa is listed among the Post-Trinity composers.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**3.** Who among the following is NOT categorized as a prominent vocalist?
(A) The legendary M.S.Subbalakshmi
(B) The pioneering D.K. Pattammal
(C) Karaikudi Samba Siva Iyer
(D) The renowned M.L.Vasantkumari

**4.** Identify the correct pair of artist and their corresponding instrument.
(A) Mysore Chowdiah - Flute
(B) T.N.Krishnan - Ghatam
(C) Viku Vinayakram - Violin
(D) S.Balachander - Veena

**5.** Identify the correct Nadaswaram player to be invited for an instrumental ensemble from the following options.
(A) T.R.Mahalingam
(B) Dwaram Venkataswami Naidu
(C) Sheikh Chinna Moulana
(D) Palani Subramaniam

**6.** Identify the incorrect pair of musician and their respective domain.
(A) Lalgudi Jayaraman - Violin
(B) Viku Vinayakram - Mridangam
(C) N.Ramani - Flute
(D) Harishankar - Kanjira

**7.** What is the effect of including Patnam Subramanya Iyer in a study of Karnatak music?
(A) The study will focus on fundamental Pre-Trinity concepts
(B) The study will strictly involve percussion instruments
(C) The study will analyze early Alwars and devotional saints
(D) The study will cover Post-Trinity composers

**8.** In mapping the evolution of composers, who among the following is identified as a member of the Dasa Kuta?
(A) Purandara Dasa
(B) Jayadeva
(C) Arunagirinathar
(D) Marimuttupillai

**9.** Identify the correct statement regarding the musicians listed below.
(A) Palghat Mani Iyer is widely recognized as a violinist.
(B) Chembai Vaidyanatha Bhagavatar is a classical flute player.
(C) Amabalapuzha Brothers are associated with Nadaswaram.
(D) Brinda and Mukta are primarily famous instrumentalists.

**10.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Tyagaraja and Muttuswami

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occasionally presses the mouth of the pot against their abdomen. This technique alters the internal air resonance, allowing the player to effectively modulate the deep bass tones of the instrument.

**278.** (B) Player's breath and oral cavity
The Morsing is a small iron jaw harp that produces sound through the vibration of a flexible metal tongue. Unlike most instruments that have a built-in wooden or clay resonator, the Morsing relies on the performer's body. Specifically, the player's oral cavity and breath act as the primary resonator, allowing them to change the pitch and timbre by altering their mouth shape.

**279.** (C) Clay mixed with metallic filings
The Ghatam is a unique percussion instrument that diverges from the typical use of animal membranes in drum construction. It is a large, specially crafted clay pot. To enhance its acoustic resonance and durability, the clay is often mixed with metallic filings. This composition allows the pot to produce a metallic, ringing sound when struck, which is essential for its rhythmic role.

**280.** (D) Monitor lizard skin
The traditional Kanjira is distinguished by the specific type of membrane used to cover its circular wooden frame. Historically, this frame drum utilizes the skin of a monitor lizard. This material is prized for its unique elasticity and texture, which allows the musician to perform complex pitch-bending techniques by applying pressure to the underside of the skin during rhythmic execution.

**281.** (A) Slung across the shoulder
The Timila is an hourglass-shaped drum central to temple ensembles in Kerala. To facilitate the rapid rhythmic sequences required during ritualistic performances, the instrument is slung across the musician's shoulder. This positioning allows the player to use their palms exclusively to strike the drumheads, providing the mobility and physical leverage needed for the energetic and complex drumming styles of the region.

**282.** (B) Pancha mukha vadyam
The Pancha mukha vadyam is a massive and structurally unique percussion instrument historically used in temple rituals. Its name literally translates to a five-faced instrument, referring to the five distinct membrane-covered openings on its body. Mounted on a wooden carriage due to its size, each face is tuned to a different pitch, allowing a single performer to create multi-tonal rhythmic patterns.

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**283.** (B) Sharp outdoor processions
The Chenda is a cylindrical drum designed for maximum acoustic impact. Its structure and the use of two wooden sticks produce a sharp, piercing sound that is extremely loud. This high-volume output is specifically intended for outdoor processions and traditional performances, ensuring that the rhythmic foundation remains clearly audible even in large, noisy environments associated with temple festivals and regional celebrations.

**284.** (A) Using bare hands while tied at the waist
Although the Maddalam is a barrel drum similar in some aspects to other percussion, its playing technique is distinct. Unlike the Chenda, which is played with sticks, the Maddalam is played using bare hands. Additionally, it is tied around the player's waist during performance. This method allows the musician to produce deep, resonant tones that contrast with the Chenda's sharp strikes.

**285.** (C) Five distinct membrane faces
To generate complex, multi-tonal rhythmic patterns, the percussionist playing the Pancha mukha vadyam must strike five distinct membrane faces. Each of these faces is part of the same massive instrument body and produces a different pitch. By standing before the instrument and using their bare hands, the player can navigate these various tones to perform specific ritualistic and musical sequences.

**286.** (D) A cylindrical block of wood or Teflon
The Chitra Vina is a fretless stringed instrument that produces a smooth, continuous sound. Its unique playing technique involves the musician gliding a cylindrical block, typically made of wood or Teflon, across the strings. This method allows for the execution of precise microtonal slides and ornaments, as the player can move the block freely without the interruption of fixed frets.

**287.** (C) The Sarangi
The Sarangi is a highly specialized instrument within the Indian classical tradition, categorized as a bowed string instrument. Structurally, it is carved from a single, solid block of wood, which contributes to its rich, vocal-like resonance. It features three main gut strings and a large number of sympathetic strings, making it one of the most challenging and complex instruments to master.

**288.** (B) The lateral pulling of strings
The Sitar is renowned for its ability to produce expressive melodic inflections known as meend. This is achieved through a specific playing technique where the musician laterally pulls the strings across the curved metallic frets. This action increases the tension of the string, raising the pitch smoothly and allowing the performer to glide between notes, mimicking the nuances of the human voice.

**289.** (D) A goat-skin membrane
The Sarod is a fretless stringed instrument with a distinctive construction that contributes to its percussive and resonant sound. Its wooden body features a belly covered with a tightly stretched goat-skin membrane. This membrane serves as the primary vibrating surface for the bridge, while the polished metal fingerboard allows the player to slide their fingernails against the strings to produce clear notes.

**290.** (A) Cuticles or fingernail bases
The playing technique of the Sarangi is famously difficult due to how the strings are stopped. Instead of using the soft pads of the fingertips, the musician presses the cuticles or the base of the fingernails against the gut strings. This unique contact method, combined with bowing, allows for the production of the instrument's characteristic sliding ornaments and its deep, resonant tone.

**291.** (C) The specific volume of water in porcelain bowls
The Jaltarang is a melodic percussion instrument that uses the physics of water to determine musical notes. It consists of a series of porcelain bowls, each filled with a specific volume of water. The amount of water in each bowl dictates its fundamental pitch; by striking the rims with bamboo sticks, the musician can play complete melodies based on these water-tuned frequencies.

**292.** (A) Two small, thick bell-metal plates
The Jalra is a foundational rhythmic instrument used to maintain time cycles in various Indian musical traditions. Structurally, it consists of two small, thick plates made from bell-metal, which are connected by a cord. When the musician strikes these plates together, they produce a sharp, high-pitched chime. This metallic resonance is ideal for providing a clear and consistent rhythmic pulse for performers.

**293.** (D) Metallic jingles in wood
The Kartala is a rhythmic instrument that combines wood and metal to produce sound. Its structure consists of wooden blocks that have small metallic jingles embedded within them. By manipulating these blocks rhythmically with the hands, the player causes the jingles to strike against the wood or each other. This creates a percussive texture commonly used to accompany devotional singing and traditional music.

**294.** (B) Devotional music
The Chipla is a simple yet effective percussive clapper used primarily for rhythm. Structurally, it consists of two wooden pieces that the musician holds and strikes together. According to traditional usage, this instrument functions predominantly within the context of devotional music. Its portability and rhythmic clarity make it a popular choice for accompanying hymns, chants, and other forms of religious musical expression.

**295.** (C) Two thin wooden sticks
The Dappu is a circular frame drum known for its energetic and powerful rhythmic output. Unlike some other hand drums that rely on palm strikes, the playing technique for the Dappu requires the use of two thin wooden sticks. These sticks allow the performer to strike the drumhead with great force and speed, producing the loud, driving beats characteristic of folk and traditional celebrations.

**296.** (D) A unique tuning paste
The Pakhwaj is a double-headed barrel drum that serves as a predecessor to the Tabla. While it shares structural similarities with other Indian drums, it is specifically characterized by the application of a unique tuning paste to its left

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head. This paste is essential for producing the deep, sonorous tones that are required when accompanying ancient vocal forms like Dhrupad in northern traditions.

**297.** (A) Tuned central patches
The Tabla's intricate rhythmic vocabulary is made possible by the design of its drumheads. Both the smaller wooden drum and the larger metallic or clay drum feature tuned central patches. The playing technique involves using specific finger strokes on these patches to produce a wide variety of rhythmic syllables. This precision allows for the complex and articulate drumming styles found in northern Indian music.

**298.** (B) Quadruple reed
The Shehnai is a traditional wind instrument often played at auspicious occasions. Its structural design is quite complex for an aerophone, as it employs a quadruple reed system. This system consists of four pieces of reed bound together, which the musician must manipulate with precise lip pressure and breath control. This setup contributes to the instrument's unique, piercing, and expressive melodic capabilities during performance.

**299.** (B) Metallic or clay
The Tabla is an asymmetrical pair of hand drums with distinct structural components. While the smaller, higher-pitched drum is typically made of wood, the larger drum, known as the 'Dayan', is composed of metallic or clay materials. This difference in material and size between the two drums is essential for creating the wide range of bass and treble tones that define the instrument's sound.

**300.** (A) Open, sweeping palm strokes
To generate the deep and sonorous tones that characterize its sound, the Pakhwaj requires a specific playing technique. Unlike the more localized finger strikes used on the Tabla, the Pakhwaj predominantly utilizes open, sweeping palm strokes. This method engages a larger area of the drumhead, producing the resonant and heavy rhythmic accompaniment necessary for traditional vocal forms and ancient musical styles of the north.

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**232.** (A) Sitar
Bharatanatyam is a South Indian classical dance form traditionally accompanied by Carnatic music instruments. This ensemble usually includes the Mridangam, flute, and Nadasvaram. The Sitar, however, is a primary solo instrument of the Hindustani tradition of North India. While it is a celebrated classical instrument, it is not part of the traditional musical ensemble used to accompany a standard Bharatanatyam performance.

**233.** (A) I, II, III and V
The Ghatam is a baked clay pot reinforced with metallic filings to produce a ringing tone. It is a hollow instrument with a narrow mouth, played using sophisticated hand techniques. While it is a percussion instrument, it is classified as a Ghana Vadya, not a Sushira Vadya. Performers can slightly modulate the pitch by pressing the mouth of the pot against their body.

**234.** (A) It is primarily a bowed instrument.
The mandolin is a plucked string instrument, not a bowed one. While it is traditionally a Western instrument with raised frets, it has been successfully adapted for Carnatic music. U. Srinivas notably used an electric solid-body mandolin to achieve the sustain necessary for Indian melodic ornaments. The claim that it is a bowed instrument is incorrect, as it is played with a plectrum.

**235.** (D) The air column to resonate at specific frequencies when holes are uncovered.
The flute operates on the acoustic principle of resonance within a column of air. When the player blows into the bamboo tube, the air vibrates. By opening or closing the finger holes, the musician effectively changes the length of the vibrating air column. This change in length determines the resonant frequency, allowing the performer to produce different musical notes and melodic phrases.

**236.** (D) Statement I is incorrect but Statement II is correct.
The viola is a larger member of the string family that produces a deeper, lower-pitched sound than the violin. Specifically, it is tuned a perfect fifth lower, not higher, than the violin. While the violin is more common, some Carnatic musicians have successfully used the viola to achieve a resonant, vocal-like quality that complements the South Indian melodic tradition.

**237.** (C) By sprinkling a few drops of water on the inner side of the skin.
The Kanjira's pitch can be adjusted during a performance through a simple yet effective technique. By applying a few drops of water to the inner side of the monitor lizard skin, the performer increases the membrane's flexibility and mass. This action causes the pitch to drop, allowing the musician to achieve the deep bass slides that are essential for Carnatic rhythmic accompaniment.

**238.** (D) Kerala Panchavadyam and temple festivals
The Timila is an ancient, hourglass-shaped drum that is a central part of the musical culture of Kerala. It is most prominent in the Panchavadyam, a traditional temple percussion ensemble. During festivals and rituals, the Timila is played with bare hands to provide complex rhythmic support. It is not used in the classical vocal concerts of the Hindustani or Carnatic traditions.

**239.** (A) Ghatam
Most classical Indian instruments, such as the Saraswati Veena, Nadasvaram, and Tambura, are primarily constructed from various types of wood or gourd. The Ghatam, however, is a unique percussion instrument made entirely of baked clay. Because it is a ceramic pot, it is the correct exception among the list of instruments, which otherwise rely on wood for their structural resonance.

**240.** (B) Small, thick brass cymbals used for keeping time.
The Jalra is a pair of small, thick cymbals typically made of brass or bronze. They are held in the hands and clashed together to produce a sharp, metallic sound. Their primary function is to maintain the rhythmic pulse, or Tala, during devotional singing, classical concerts, and temple rituals, making them an essential timekeeping accessory in Indian music.

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Dikshitar are grouped together.
**Reason (R):** They are both members of the Sangeeta Mummurthy (Trinity).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**11.** Which of the following selections accurately identifies prominent Veena players?
(A) M.S.Gopalakrishnan and T.N.Krishnan
(B) Sarabha Sastri and N.Ramani
(C) Brinda and Mukta
(D) Veena Dhanammal and Mysore Doraiswami Iyengar

**12.** Identify the incorrect statement regarding the composers.
(A) Jayadeva is listed among the earlier contributors.
(B) Arunachala Kavirayar is part of the Sangeeta Mummurthy.
(C) Swati Tirunal is a Post-Trinity composer.
(D) Bhadrachala Ramadasa is a recognized composer.

**13.** Which of the following describes the musical identity of Brinda and Mukta?
(A) Violinists
(B) Post-Trinity composers
(C) Prominent vocalists
(D) Nadaswaram players

**14.** Which is the most appropriate description of the Tanjore Quartette?
(A) They are specialized pre-Trinity Alwar composers.
(B) They form the essential core of Sangeeta Mummurthy.
(C) They are renowned exclusively for playing Mridangam.
(D) They are prominent post-Trinity composers.

**15.** Match the following items in List I with those in List II:
List I: Musicians
P. Mysore Chowdiah
Q. Sarabha Sastri
R. Sheikh Chinna Moulana
S. Palghat Mani Iyer
List II: Instruments
1. Flute
2. Mridangam
3. Violin
4. Nadaswaram
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-4, R-3, S-1

**16.** Who among the following is recognized as a prominent Ghatam player?
(A) Palani Subramaniam
(B) Viku Vinayakram
(C) Harishankar
(D) ChittiBabu

**17.** Read the given statements and select the correct option.
**Statement I:** K.V Narayana Swamy is a prominent vocalist.
**Statement II:** M.D Ramanathan is a prominent flautist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**18.** All of the following are categorized as prominent vocalists EXCEPT:
(A) T.R.Mahalingam
(B) R.K Srikanthan
(C) M.Balamurali Krishna
(D) G.N Balasubramaniam

**19.** Identify the correct pair of composer and their classification.
(A) Syamasastry - Dasa Kuta
(B) Jayadeva - Sangeeta Mummurthy
(C) Gopalakrishna Bharati - Post-Trinity composer
(D) Annamacharya - Tanjore Quartette

**20.** Consider the following musicians:
I. Dwaram Venkataswami Naidu
II. T.N.Krishnan
III. M.S.Gopalakrishnan
IV. N.Ramani
Which of the above are Violinists?
(A) I, II and IV only

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(B) ChittiBabu - Violin
(C) Lalgudi Jayaraman - Violin
(D) T.R.Mahalingam - Flute

**67.** If a concert requires a prominent Ghatam player, who among the following should be selected?
(A) Harishankar
(B) Palghat Mani Iyer
(C) N.Ramani
(D) Viku Vinayakram

**68.** Conceptually, the Tanjore Quartette is classified under which category?
(A) Post Trinity composers
(B) Sangeeta Mummurthy
(C) Pre-Trinity composers
(D) Prominent vocalists

**69.** Identify the correct statement.
(A) M.L.Vasantkumari is a Veena player.
(B) M.S.Subbalakshmi is a violinist.
(C) D.K. Pattammal is a prominent vocalist.
(D) Brinda and Mukta are flautists.

**70.** Consider the following instrumentalists:
I. Sheikh Chinna Moulana
II. Amabalapuzha Brothers
III. Namagiri Pettai Krishnan
IV. Sarabha Sastri
Which of the above are Nadaswaram players?
(A) I, II and III only
(B) I, II and IV only
(C) II, III and IV only
(D) I, III and IV only

**71.** In establishing competency in early composers, which sequence is accurate?
(A) Tyagaraja, Dikshitar, Swati Tirunal
(B) Purandara Dasa, Tanjore Quartette
(C) Patnam Subramanya Iyer, Arunagirinathar
(D) Tevaram, Alwars, Jayadeva

**72.** Identify the incorrect statement.
(A) Gopalakrishna Bharati is a Post-Trinity composer.
(B) Bhadrachala Ramadasa is a prominent vocalist.
(C) M.D Ramanathan is a prominent vocalist.
(D) K.V Narayana Swamy is a prominent vocalist.

**73.** By definition, who are the Amabalapuzha Brothers?
(A) Veena players
(B) Violinists
(C) Nadaswaram players
(D) Mridangam players

**74.** Which is the most appropriate description for M.Balamurali Krishna?
(A) Classical Flautist
(B) Post-Trinity Composer
(C) Mridangam Artist
(D) Prominent Vocalist

**75.** Consider the following artists:
I. T.N.Krishnan
II. M.S.Gopalakrishnan
III. Lalgudi Jayaraman
IV. Mysore Chowdiah
V. T.R.Mahalingam
Which of the above are Violinists?
(A) I, II, III and IV only
(B) I, II, III and V only
(C) II, III, IV and V only
(D) I, III, IV and V only

**76.** Who among the following is a Veena player?
(A) T.N.Krishnan
(B) ChittiBabu
(C) Sarabha Sastri
(D) Harishankar

**77.** Read the given statements and select the correct option.
**Statement I:** S.Balachander is listed under Veena players.
**Statement II:** N.Ramani is listed as a Mridangam player.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**78.** All of the following are associated with the Flute EXCEPT:
(A) Lalgudi Jayaraman
(B) Sarabha Sastri
(C) T.R.Mahalingam
(D) N.Ramani

**79.** Identify the correct pair.

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associated with the Veena.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**33.** All of the following belong to the group of prominent vocalists EXCEPT:
(A) R.K Srikanthan
(B) Dwaram Venkataswami Naidu
(C) M.Balamurali Krishna
(D) D.K. Pattammal

**34.** Identify the correct pair of composer and their group.
(A) Muttuswami Dikshitar - Sangeeta Mummurthy
(B) Bhadrachala Ramadasa - Post Trinity
(C) Arunachala Kavirayar - Dasa Kuta
(D) Syamasastry - Tallapaka composers

**35.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Palghat Mani Iyer and Palani Subramaniam are classified together.
**Reason (R):** They are both prominent Mridangam players.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**36.** Identify the incorrect pair of musician and instrument.
(A) ChittiBabu - Veena
(B) Lalgudi Jayaraman - Violin
(C) Harishankar - Kanjira
(D) T.R.Mahalingam - Nadaswaram

**37.** Due to their inclusion in the Sangeeta Mummurthy, Tyagaraja and Dikshitar are studied separately from which of the following?
(A) Syamasastry
(B) Prominent classical vocalists
(C) Post Trinity composers
(D) South Indian music traditions

**38.** Conceptually, which group immediately follows the Trinity in classification?
(A) Tevaram and Alwars
(B) Post Trinity composers
(C) Dasa Kuta
(D) Pre-Trinity vocalists

**39.** Identify the correct statement about the following artists.
(A) Brinda and Mukta are prominent violinists.
(B) Viku Vinayakram plays the Kanjira.
(C) Sarabha Sastri is a Veena player.
(D) M.L.Vasantkumari is a prominent vocalist.

**40.** Match the following items in List I with those in List II:
List I: Musicians
P. Ariyakudi Ramanuja Iyengar
Q. Musiri Subrahmanya Iyer
R. G.N Balasubramaniam
S. S.Balachander
List II: Categories
1. Prominent Vocalist
2. Prominent Vocalist
3. Prominent Vocalist
4. Prominent Veena Player
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**41.** To establish competency in identifying South Indian composers, who among these should be identified as a Post-Trinity composer?
(A) Purandara Dasa
(B) Jayadeva
(C) Swati Tirunal
(D) Annamacharya

**42.** Identify the incorrect statement.
(A) N.Ramani is a prominent violinist.
(B) M.S.Subbalakshmi is a prominent vocalist.
(C) Veena Dhanammal is a veena player.
(D) Amabalapuzha Brothers play the Nadaswaram.

**43.** By definition, who are the composers of the Tevaram and Alwars?
(A) Prominent post-Trinity composers of music
(B) Members of the Sangeeta Mummurthy group

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(D) P-1, Q-2, R-3, S-4

**91.** Who among the following is categorized as a Veena player?
(A) Mysore Doraiswami Iyengar
(B) Dwaram Venkataswami Naidu
(C) N.Ramani
(D) Harishankar

**92.** Read the given statements and select the correct option.
**Statement I:** K.V Narayana Swamy is a prominent vocalist.
**Statement II:** M.D Ramanathan is also a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**93.** All of the following are categorized as composers EXCEPT:
(A) Bhadrachala Ramadasa
(B) Ariyakudi Ramanuja Iyengar
(C) Arunagirinathar
(D) Arunachala Kavirayar

**94.** Identify the correct pair.
(A) Mysore Chowdiah - Violin
(B) N.Ramani - Veena
(C) S.Balachander - Flute
(D) Viku Vinayakram - Nadaswaram

**95.** Consider the following artists:
I. Palghat Mani Iyer
II. Palani Subramaniam
III. Viku Vinayakram
IV. Harishankar
Which of the above are exclusively associated with the Mridangam?
(A) III and IV only
(B) I, II and III only
(C) I and II only
(D) I and IV only

**96.** Whose contributions should be investigated to learn about the Dasa Kuta?
(A) Tyagaraja
(B) Swati Tirunal
(C) Gopalakrishna Bharati
(D) Purandara Dasa

**97.** Identify the incorrect pair.
(A) Sangeeta Mummurthy - Syamasastry
(B) Tallapaka composers - Annamacharya
(C) Dasa Kuta - Jayadeva
(D) Post Trinity - Patnam Subramanya Iyer

**98.** S.Balachander is known for playing which instrument?
(A) Violin
(B) Veena
(C) Flute
(D) Ghatam

**99.** Conceptually, which category do Brinda and Mukta fall into?
(A) Instrumentalists of Veena
(B) Sangeeta Mummurthy
(C) Post-Trinity composers
(D) Prominent vocalists

**100.** Consider the following vocalists:
I. R.K Srikanthan
II. M.Balamurali Krishna
III. M.S.Subbalakshmi
IV. D.K. Pattammal
V. M.L.Vasantkumari
Which of the above are listed as prominent vocalists?
(A) I, II, III, IV and V
(B) II, III, IV and V only
(C) I, III, IV and V only
(D) I, II, III and IV only

**101.** Identify the correct statement.
(A) Tanjore Quartette are Dasa Kuta composers.
(B) Swati Tirunal is a prominent vocalist.
(C) Patnam Subramanya Iyer is a post-Trinity composer.
(D) Jayadeva is part of Sangeeta Mummurthy.

**102.** Which option identifies prominent Nadaswaram players?
(A) Sheikh Chinna Moulana and Amabalapuzha Brothers
(B) T.N.Krishnan and M.S.Gopalakrishnan
(C) Palghat Mani Iyer and Palani Subramaniam
(D) Sarabha Sastri and N.Ramani

**103.** Identify the incorrect statement.
(A) Karaikudi Samba Siva Iyer plays the Veena.
(B) Veena Dhanammal is a veena player.

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(D) Maharajapuram Vishwanatha Iyer is a Nadaswaram player.

**56.** Which of the following correctly identifies a Dasa Kuta composer?
(A) Purandara Dasa
(B) Swati Tirunal
(C) Syamasastry
(D) Lalgudi Jayaraman

**57.** Identify the incorrect statement.
(A) Arunachala Kavirayar is a composer.
(B) Tanjore Quartette are Post-Trinity composers.
(C) Sheikh Chinna Moulana is a Nadaswaram player.
(D) Mysore Chowdiah is a prominent Mridangam player.

**58.** By definition, what instrument does Viku Vinayakram play?
(A) Kanjira
(B) Ghatam
(C) Mridangam
(D) Nadaswaram

**59.** Which is the most appropriate grouping of Post-Trinity composers?
(A) Syamasastry, Tyagaraja, Dikshitar
(B) Tevaram, Alwars, Jayadeva
(C) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
(D) Purandara Dasa, Annamacharya, Ramadasa

**60.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Syamasastry, Tyagaraja, and Muttuswami Dikshitar are collectively known as Sangeeta Mummurthy.
**Reason (R):** They are explicitly listed under the Sangeeta Mummurthy category.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**61.** Who is recognized as a prominent composer among the Tallapaka composers?
(A) Annamacharya
(B) Jayadeva
(C) Purandara Dasa
(D) Tyagaraja

**62.** Read the given statements and select the correct option.
**Statement I:** Maharajapuram Vishwanatha Iyer is a prominent vocalist.
**Statement II:** Semangudi Srinivas Iyer is a prominent violinist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**63.** All of the following are categorized as composers EXCEPT:
(A) Bhadrachala Ramadasa
(B) Arunagirinathar
(C) Palghat Mani Iyer
(D) Marimuttupillai

**64.** Identify the correct pair.
(A) Harishankar - Ghatam
(B) Viku Vinayakram - Kanjira
(C) Palani Subramaniam - Flute
(D) Namagiri Pettai Krishnan - Nadaswaram

**65.** Match the following items in List I with those in List II:
List I: Composers
P. Tyagaraja
Q. Swati Tirunal
R. Purandara Dasa
S. Annamacharya
List II: Groups/Categories
1. Tallapaka composers
2. Dasa Kuta
3. Post Trinity
4. Sangeeta Mummurthy
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**66.** Identify the incorrect pair of musician and instrument.
(A) Mysore Doraiswami Iyengar - Veena

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2. Flute
3. Ghatam
4. Kanjira

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

**116.** Identify the correct statement.
(A) Maharajapuram Vishwanatha Iyer is a Veena player.
(B) G.N Balasubramaniam is a prominent vocalist.
(C) Semangudi Srinivas Iyer is a flautist.
(D) Chembai Vaidyanatha Bhagavatar plays the Ghatam.

**117.** Which group represents early textual or devotional composers?
(A) Tanjore Quartette
(B) Tevaram and Alwars
(C) Patnam Subramanya Iyer
(D) M.S.Subbalakshmi and D.K. Pattammal

**118.** Identify the incorrect statement.
(A) Arunachala Kavirayar is a prominent vocalist.
(B) Muthutandavar is a composer.
(C) Marimuttupillai is a composer.
(D) Bhadrachala Ramadasa is a composer.

**119.** By definition, what is a "Ghatam"?
(A) A traditional string instrument
(B) A classical wind instrument
(C) A percussion instrument played by Viku Vinayakram
(D) A rhythmic vocal style

**120.** Consider the following prominent vocalists:
I. Ariyakudi Ramanuja Iyengar
II. Musiri Subrahmanya Iyer
III. G.N Balasubramaniam
IV. Lalgudi Jayaraman
Which of the above are prominent vocalists?
(A) I, II and IV only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

**121.** Which is the most appropriate classification for Tyagaraja?
(A) Post-Trinity composer
(B) Dasa Kuta composer
(C) Member of the Sangeeta Mummurthy
(D) Tallapaka composer

**122.** Who among the following is a violinist?
(A) Mysore Doraiswami Iyengar
(B) Mysore Chowdiah
(C) ChittiBabu
(D) Sarabha Sastri

**123.** Read the given statements and select the correct option.
**Statement I:** T.N.Krishnan is a violinist.
**Statement II:** M.S.Gopalakrishnan is also a violinist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**124.** All of the following are categorized as Post-Trinity composers EXCEPT:
(A) Syamasastry
(B) Swati Tirunal
(C) Gopalakrishna Bharati
(D) Tanjore Quartette

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**125.** Consider the following composers:
I. Syamasastry
II. Tyagaraja
III. Muttuswami Dikshitar
IV. Swati Tirunal
V. Purandara Dasa
Which of the above constitute the Sangeeta Mummurthy?
(A) II, III and IV only
(B) III, IV and V only
(C) I, II and III only
(D) I, III and V only

**126.** Identify the correct pair.
(A) Namagiri Pettai Krishnan - Nadaswaram
(B) Harishankar - Veena
(C) Viku Vinayakram - Flute
(D) Palani Subramaniam - Violin

**127.** What is the nature of a performance featuring M.L.Vasantkumari, Brinda, and Mukta?
(A) Instrumental ensemble
(B) Percussion solo

(A) Palani Subramaniam - Ghatam
(B) Viku Vinayakram - Kanjira
(C) Palghat Mani Iyer - Mridangam
(D) Harishankar - Nadaswaram

**80.** Arrange the following composers/groups in chronological order:
I. Tevaram
II. Jayadeva
III. Purandara Dasa
IV. Sangeeta Mummurthy
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, IV, I, II

**81.** A musicologist studying the Sangeeta Mummurthy should include which of the following?
(A) Swati Tirunal
(B) Gopalakrishna Bharati
(C) Muttuswami Dikshitar
(D) Patnam Subramanya Iyer

**82.** Identify the incorrect pair.
(A) Ariyakudi Ramanuja Iyengar - Vocalist
(B) G.N Balasubramaniam - Violinist
(C) Musiri Subrahmanya Iyer - Vocalist
(D) Chembai Vaidyanatha Bhagavatar - Vocalist

**83.** How is Patnam Subramanya Iyer classified?
(A) A Dasa Kuta composer
(B) A Tallapaka composer
(C) An Alwar
(D) A Post-Trinity composer

**84.** Conceptually, which term groups Syamasastry, Tyagaraja, and Muttuswami Dikshitar together?
(A) Sangeeta Mummurthy
(B) Tanjore Quartette
(C) Dasa Kuta
(D) Tallapaka

**85.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Swati Tirunal and Gopalakrishna Bharati are grouped together.
**Reason (R):** Both are classified as prominent post-Trinity composers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**86.** Which musician demonstrates competency in the Nadaswaram?
(A) Sheikh Chinna Moulana
(B) Palani Subramaniam
(C) M.S.Gopalakrishnan
(D) Mysore Doraiswami Iyengar

**87.** Identify the incorrect statement.
(A) Arunagirinathar is categorized as a composer.
(B) Muthutandavar is categorized as a composer.
(C) Arunachala Kavirayar is a composer.
(D) Marimuttupillai is categorized as a prominent instrumentalist.

**88.** By definition, what is Harishankar known for playing?
(A) Mridangam
(B) Kanjira
(C) Ghatam
(D) Veena

**89.** Which is the most appropriate description for Purandara Dasa?
(A) A member of the Sangeeta Mummurthy
(B) A prominent Post-Trinity composer
(C) A composer of the Dasa Kuta
(D) A prominent Veena player

**90.** Match the following items in List I with those in List II:
List I: Vocalists
P. M.S.Subbalakshmi
Q. Brinda
R. M.L.Vasantkumari
S. D.K. Pattammal
List II: Category
1. Prominent Vocalist
2. Prominent Vocalist
3. Prominent Vocalist
4. Prominent Vocalist
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-3, Q-1, R-4, S-2

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(B) II, III and IV only
(C) I, III and IV only
(D) I, II and III only

**21.** Which group's works should be featured in a festival highlighting the earliest textual traditions?
(A) Tanjore Quartette
(B) Post-Trinity composers
(C) Tevaram and Alwars
(D) Amabalapuzha Brothers

**22.** Identify the incorrect pair of musician and instrument.
(A) S.Balachander - Veena
(B) Harishankar - Mridangam
(C) N.Ramani - Flute
(D) Viku Vinayakram - Ghatam

**23.** What instrument is played by Namagiri Pettai Krishnan?
(A) Violin
(B) Flute
(C) Veena
(D) Nadaswaram

**24.** Which composer bridges the early devotional era as part of the Dasa Kuta tradition?
(A) Purandara Dasa
(B) Patnam Subramanya Iyer
(C) Swati Tirunal
(D) Gopalakrishna Bharati

**25.** Consider the following prominent musicians:
I. Ariyakudi Ramanuja Iyengar
II. Musiri Subrahmanya Iyer
III. G.N Balasubramaniam
IV. Maharajapuram Vishwanatha Iyer
V. Lalgudi Jayaraman
Which of the above are prominent vocalists?
(A) I, II, III and V only
(B) II, III, IV and V only
(C) I, II, III and IV only
(D) I, III, IV and V only

**26.** Identify the correct statement regarding musical categories.
(A) Semangudi Srinivas Iyer is a prominent vocalist.
(B) Syamasastry is a post-Trinity composer.
(C) Mysore Doraiswami Iyengar is a violinist.
(D) ChittiBabu plays the Mridangam.

**27.** Which musician is recognized for playing the Flute?
(A) S.Balachander
(B) Palghat Mani Iyer
(C) M.S.Gopalakrishnan
(D) T.R.Mahalingam

**28.** Identify the incorrect statement regarding the instrumentalists.
(A) Karaikudi Samba Siva Iyer plays the Veena.
(B) T.N.Krishnan is a Nadaswaram player.
(C) Mysore Doraiswami Iyengar is associated with Veena.
(D) Palani Subramaniam is a Mridangam player.

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**29.** By definition, what does "Sangeeta Mummurthy" refer to?
(A) The prominent classical vocalists of the 20th century
(B) The professional trio of Flute, Veena, and Violinists
(C) The trinity of Syamasastry, Tyagaraja, and Dikshitar
(D) The group of post-Trinity composers exclusively listed

**30.** Arrange the following musical entities in chronological sequence:
I. Purandara Dasa
II. Tevaram
III. Jayadeva
IV. Alwars
(A) II, IV, III, I
(B) I, II, III, IV
(C) III, II, I, IV
(D) IV, I, II, III

**31.** Who among the following is categorized as a prominent composer of the Tallapaka tradition?
(A) Annamacharya
(B) Tyagaraja
(C) Muthutandavar
(D) Swati Tirunal

**32.** Read the given statements and select the correct option.
**Statement I:** Chembai Vaidyanatha Bhagavatar is a prominent vocalist.
**Statement II:** K.V Narayana Swamy is

(C) ChittiBabu plays the Veena.
(D) S.Balachander is a prominent flautist.

**104.** By definition, what does "Sangeeta Mummurthy" encompass?
(A) Three primary percussion instruments
(B) The three main composers of the Trinity
(C) The prominent vocalists of the 19th century
(D) The post-Trinity string instrument players

**105.** Which is the most appropriate grouping of Mridangam players?
(A) Viku Vinayakram and Harishankar
(B) T.N.Krishnan and M.S.Gopalakrishnan
(C) Palghat Mani Iyer and Palani Subramaniam
(D) Sarabha Sastri and T.R.Mahalingam

**106.** Who among the following is listed as a Flute player?
(A) Lalgudi Jayaraman
(B) Dwaram Venkataswami Naidu
(C) Harishankar
(D) N.Ramani

**107.** Read the given statements and select the correct option.
**Statement I:** M.Balamurali Krishna is a prominent vocalist.
**Statement II:** M.S.Subbalakshmi is a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**108.** All of the following are categorized as Veena players EXCEPT:
(A) Karaikudi Samba Siva Iyer
(B) Mysore Chowdiah
(C) Veena Dhanammal
(D) S.Balachander

**109.** Identify the correct pair.
(A) Lalgudi Jayaraman - Violin
(B) Dwaram Venkataswami Naidu - Veena
(C) T.N.Krishnan - Flute
(D) M.S.Gopalakrishnan - Nadaswaram

**110.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Syamasastry, Tyagaraja, and Muttuswami Dikshitar form the Sangeeta Mummurthy.
**Reason (R):** They are explicitly designated as such in musical classification.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**111.** Which of the following is a Post-Trinity composer?
(A) Jayadeva
(B) Purandara Dasa
(C) Tyagaraja
(D) Swati Tirunal

**112.** Identify the incorrect statement.
(A) Sarabha Sastri - Flute
(B) Sheikh Chinna Moulana - Flute
(C) T.R.Mahalingam - Flute
(D) N.Ramani - Flute

**113.** Because the Tanjore Quartette lived after the era of the Sangeeta Mummurthy, they are classified as:
(A) Pre-Trinity composers
(B) Dasa Kuta
(C) Post-Trinity composers
(D) Alwars

**114.** Conceptually, which group of composers is associated with the Annamacharya tradition?
(A) Sangeeta Mummurthy
(B) Tanjore Quartette
(C) Nadaswaram players
(D) Tallapaka composers

**115.** Match the following items in List I with those in List II:
List I: Artists
P. Viku Vinayakram
Q. Harishankar
R. Palghat Mani Iyer
S. T.R.Mahalingam
List II: Instruments
1. Mridangam

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(C) Exclusively Dasa Kuta devotional members
(D) Foundational contributors to the music

**44.** What is the most appropriate classification for Patnam Subramanya Iyer?
(A) Dasa Kuta composer
(B) Post-Trinity composer
(C) Sangeeta Mummurthy
(D) Tallapaka composer

**45.** Consider the following instrumentalists:
I. Karaikudi Samba Siva Iyer
II. Veena Dhanammal
III. S.Balachander
IV. Mysore Doraiswami Iyengar
Which of the above are Veena players?
(A) I, II and III only
(B) II, III and IV only
(C) I, II, III and IV
(D) I, III and IV only

**46.** Who among the following is a prominent violinist?
(A) Harishankar
(B) Sheikh Chinna Moulana
(C) Viku Vinayakram
(D) T.N.Krishnan

**47.** Read the given statements and select the correct option.
**Statement I:** Muthutandavar is an early composer.
**Statement II:** Marimuttupillai is grouped as a prominent vocalist rather than a composer.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**48.** Which of the following is NOT a flute player?
(A) Sarabha Sastri
(B) M.S.Gopalakrishnan
(C) T.R.Mahalingam
(D) N.Ramani

**49.** Identify the correct pair.
(A) Syamasastry - Post Trinity
(B) Purandara Dasa - Sangeeta Mummurthy
(C) Swati Tirunal - Post Trinity
(D) Jayadeva - Tanjore Quartette

**50.** Consider the following musicians:
I. Palghat Mani Iyer
II. Palani Subramaniam
III. Viku Vinayakram
IV. Harishankar
V. Mysore Chowdiah
Which of the above are associated with percussion instruments (Mridangam, Ghatam, Kanjira)?
(A) I, II, III and V only
(B) II, III, IV and V only
(C) I, III, IV and V only
(D) I, II, III and IV only

**51.** An academic paper discussing the Sangeeta Mummurthy must focus on which trio of composers?
(A) Tevaram, Alwars, Jayadeva
(B) Purandara Dasa, Annamacharya, Bhadrachala Ramadasa
(C) Syamasastry, Tyagaraja, Muttuswami Dikshitar
(D) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer

**52.** Identify the incorrect pair of musician and category.
(A) D.K. Pattammal - Vocalist
(B) M.Balamurali Krishna - Flute
(C) R.K Srikanthan - Vocalist
(D) M.S.Subbalakshmi - Vocalist

**53.** What is the effect of studying Brinda and Mukta?
(A) One studies Veena techniques
(B) One studies Nadaswaram repertoires
(C) One studies Ghatam rhythms
(D) One studies prominent vocalists

**54.** Conceptually, which artist should be studied for Kanjira rhythms?
(A) Harishankar
(B) Viku Vinayakram
(C) Palani Subramaniam
(D) N.Ramani

**55.** Identify the correct statement regarding the musicians.
(A) ChittiBabu is a prominent flute player.
(B) Dwaram Venkataswami Naidu is a vocalist.
(C) T.N.Krishnan and M.S.Gopalakrishnan are violinists.

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(C) Dance drama
(D) Vocal performance

**128.** Identify the incorrect pair.
(A) Ariyakudi Ramanuja Iyengar - Vocalist
(B) Chembai Vaidyanatha Bhagavatar - Flautist
(C) G.N Balasubramaniam - Vocalist
(D) K.V Narayana Swamy - Vocalist

**129.** Who among the following is studied under the Dasa Kuta tradition of devotional composers?
(A) Syamasastry
(B) Patnam Subramanya Iyer
(C) Purandara Dasa
(D) Lalgudi Jayaraman

**130.** Arrange the following musicians in sequence based on their instruments (Veena, Violin, Flute, Nadaswaram):
I. Karaikudi Samba Siva Iyer
II. Mysore Chowdiah
III. Sarabha Sastri
IV. Sheikh Chinna Moulana
(A) I, II, III, IV
(B) II, III, IV, I
(C) I, III, II, IV
(D) IV, I, II, III

**131.** Conceptually, which entity represents the earliest traditions among the following?
(A) Tevaram and Alwars
(B) Sangeeta Mummurthy
(C) Post-Trinity composers
(D) Prominent 20th-century vocalists

**132.** Identify the correct statement.
(A) M.Balamurali Krishna is a Veena player.
(B) R.K Srikanthan is a prominent vocalist.
(C) M.S.Subbalakshmi is a violinist.
(D) D.K. Pattammal plays the Ghatam.

**133.** Who among the following is identified as a Flautist?
(A) Viku Vinayakram
(B) T.R.Mahalingam
(C) Harishankar
(D) Palghat Mani Iyer

**134.** Identify the incorrect statement.
(A) Dwaram Venkataswami Naidu is a flautist.
(B) Mysore Chowdiah is a violinist.
(C) Lalgudi Jayaraman is a violinist.
(D) T.N.Krishnan is a violinist.

**135.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Viku Vinayakram is classified under percussion instruments.
**Reason (R):** He is explicitly noted as a prominent musician of the Ghatam.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**136.** By definition, Tallapaka composers are represented by which prominent figure?
(A) Purandara Dasa
(B) Syamasastry
(C) Patnam Subramanya Iyer
(D) Annamacharya

**137.** Which is the most appropriate description of Patnam Subramanya Iyer?
(A) He is a member of the Sangeeta Mummurthy.
(B) He is a classical early Alwar.
(C) He is a Post-Trinity composer.
(D) He is a renowned Ghatam player.

**138.** Who among the following is categorized as a prominent composer?
(A) Lalgudi Jayaraman
(B) Bhadrachala Ramadasa
(C) Harishankar
(D) N.Ramani

**139.** Read the given statements and select the correct option.
**Statement I:** Muthutandavar, Marimuttupillai, and Arunachala Kavirayar are composers.
**Statement II:** They are prominent Veena players.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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**140.** Match the following items in List I with those in List II:
List I: Vocalists
P. Maharajapuram Vishwanatha Iyer
Q. Semangudi Srinivas Iyer
R. Chembai Vaidyanatha Bhagavatar
S. K.V Narayana Swamy
List II: Category
1. Prominent Vocalist
2. Prominent Vocalist
3. Prominent Vocalist
4. Prominent Vocalist
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**141.** All of the following are categorized as Nadaswaram players EXCEPT:
(A) Sheikh Chinna Moulana
(B) Amabalapuzha Brothers
(C) Sarabha Sastri
(D) Namagiri Pettai Krishnan

**142.** Identify the correct pair.
(A) Palghat Mani Iyer - Mridangam
(B) Palani Subramaniam - Flute
(C) Viku Vinayakram - Violin
(D) Harishankar - Veena

**143.** Which trio represents the Sangeeta Mummurthy?
(A) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
(B) Tevaram, Alwars, Jayadeva
(C) Purandara Dasa, Annamacharya, Bhadrachala Ramadasa
(D) Syamasastry, Tyagaraja, Muttuswami Dikshitar

**144.** Identify the incorrect pair.
(A) Karaikudi Samba Siva Iyer - Veena
(B) Mysore Doraiswami Iyengar - Violin
(C) Veena Dhanammal - Veena
(D) S.Balachander - Veena

**145.** Consider the following musicians:
I. Sarabha Sastri
II. T.R.Mahalingam
III. N.Ramani
IV. ChittiBabu
Which of the above are Flautists?
(A) II, III and IV only
(B) I, III and IV only
(C) I, II and III only
(D) I, II and IV only

**146.** How is Swati Tirunal classified as a composer?
(A) Dasa Kuta composer
(B) Sangeeta Mummurthy
(C) Pre-Trinity composer
(D) Post-Trinity composer

**147.** Conceptually, which term best describes the Tanjore Quartette?
(A) Post-Trinity composers
(B) Sangeeta Mummurthy
(C) Pre-Trinity vocalists
(D) Dasa Kuta

**148.** Identify the correct statement.
(A) Annamacharya is a Post-Trinity composer.
(B) Purandara Dasa is associated with the Dasa Kuta.
(C) Bhadrachala Ramadasa is a prominent violinist.
(D) Arunagirinathar is part of the Sangeeta Mummurthy.

**149.** Who among the following is identified as a Veena player?
(A) Lalgudi Jayaraman
(B) S.Balachander
(C) T.R.Mahalingam
(D) Sheikh Chinna Moulana

**150.** Consider the following musicians:
I. Palghat Mani Iyer
II. Palani Subramaniam
III. Viku Vinayakram
IV. Harishankar
V. M.D Ramanathan
Which of the above are percussionists (Mridangam, Ghatam, Kanjira)?
(A) I, II, III and IV only
(B) II, III, IV and V only
(C) I, III, IV and V only
(D) I, II, IV and V only

**151.** Identify the incorrect statement.
(A) M.S.Subbalakshmi is a prominent vocalist.
(B) D.K. Pattammal is a prominent vocalist.
(C) Brinda and Mukta are prominent violinists.

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(D) M.L.Vasantkumari is a prominent vocalist.

**152.** By definition, who are the Alwars?
(A) Post-Trinity instrumentalists
(B) Members of the Tanjore Quartette
(C) Modern Veena players
(D) Early prominent composers

**153.** Which is the most appropriate categorization for Jayadeva?
(A) Post-Trinity composer
(B) Prominent 20th-century vocalist
(C) Early composer
(D) Renowned Ghatam player

**154.** Who among the following is a Post-Trinity composer?
(A) Purandara Dasa
(B) Gopalakrishna Bharati
(C) Annamacharya
(D) Tyagaraja

**155.** Read the given statements and select the correct option.
**Statement I:** Ariyakudi Ramanuja Iyengar is a prominent vocalist.
**Statement II:** Musiri Subrahmanya Iyer is a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**156.** All of the following are prominent vocalists EXCEPT:
(A) Mysore Doraiswami Iyengar
(B) G.N Balasubramaniam
(C) Maharajapuram Vishwanatha Iyer
(D) Semangudi Srinivas Iyer

**157.** Identify the correct pair.
(A) Mysore Chowdiah - Veena
(B) Lalgudi Jayaraman - Flute
(C) ChittiBabu - Veena
(D) Dwaram Venkataswami Naidu - Ghatam

**158.** Which specific term is used to describe the Trinity of Carnatic music?
(A) Sangeeta Mummurthy
(B) Dasa Kuta
(C) Tallapaka composers
(D) Tanjore Quartette

**159.** Identify the incorrect statement.
(A) T.N.Krishnan - Violin
(B) M.S.Gopalakrishnan - Violin
(C) Lalgudi Jayaraman - Violin
(D) Sarabha Sastri - Violin

**160.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Purandara Dasa is an early composer.
**Reason (R):** He is associated with the Dasa Kuta tradition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

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**161.** As a percussion player, Harishankar is grouped with:
(A) Veena and Violin players
(B) Mridangam and Ghatam players
(C) Flute and Nadaswaram players
(D) Prominent vocalists

**162.** Conceptually, which term includes Syamasastry?
(A) Sangeeta Mummurthy
(B) Dasa Kuta
(C) Tallapaka
(D) Alwars

**163.** Identify the correct statement.
(A) N.Ramani is a prominent veena player.
(B) Sheikh Chinna Moulana is a flautist.
(C) T.R.Mahalingam is a prominent flautist.
(D) Amabalapuzha Brothers play the Mridangam.

**164.** Which group correctly identifies prominent vocalists?
(A) Palghat Mani Iyer and Palani Subramaniam
(B) Viku Vinayakram and Harishankar
(C) Mysore Chowdiah and Lalgudi Jayaraman
(D) M.D Ramanathan and R.K Srikanthan

**165.** Match the following items in List I with those in List II:
List I: Instrumentalists
P. N.Ramani
Q. Amabalapuzha Brothers
R. Palani Subramaniam
S. Viku Vinayakram
List II: Instruments
1. Flute
2. Nadaswaram
3. Mridangam
4. Ghatam
(A) P-4, Q-3, R-2, S-1
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

**166.** Identify the incorrect statement.
(A) M.Balamurali Krishna is a prominent vocalist.
(B) M.L.Vasantkumari is a Veena player.
(C) M.S.Subbalakshmi is a prominent vocalist.
(D) D.K. Pattammal is a prominent vocalist.

**167.** By definition, who among the following is a Kanjira player?
(A) Viku Vinayakram
(B) Palani Subramaniam
(C) N.Ramani
(D) Harishankar

**168.** Which is the most appropriate classification for Swati Tirunal?
(A) Prominent post-Trinity composer
(B) Member of the Sangeeta Mummurthy
(C) Prominent instrumentalist
(D) Dasa Kuta composer

**169.** Who among the following is categorized as a prominent composer?
(A) M.D Ramanathan
(B) K.V Narayana Swamy
(C) Muthutandavar
(D) Brinda

**170.** Consider the following composers:
I. Syamasastry
II. Tyagaraja
III. Muttuswami Dikshitar
IV. Swati Tirunal
Which of the above belong to the Sangeeta Mummurthy?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and IV only

**171.** Read the given statements and select the correct option.
**Statement I:** Marimuttupillai is a composer.
**Statement II:** Arunachala Kavirayar is a composer.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**172.** All of the following are prominent Post-Trinity composers EXCEPT:
(A) Swati Tirunal
(B) Purandara Dasa
(C) Gopalakrishna Bharati
(D) Tanjore Quartette

**173.** Identify the correct pair.
(A) Syamasastry - Dasa Kuta
(B) Tyagaraja - Tallapaka composer
(C) Patnam Subramanya Iyer - Post Trinity composer
(D) Muttuswami Dikshitar - Pre-Trinity

**174.** In an ensemble consisting solely of Violinists, who among the following can participate?
(A) Sarabha Sastri, T.R.Mahalingam, N.Ramani
(B) Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander
(C) Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram
(D) Mysore Chowdiah, Lalgudi Jayaraman, T.N.Krishnan

**175.** Consider the following musicians:
I. Ariyakudi Ramanuja Iyengar
II. Musiri Subrahmanya Iyer
III. G.N Balasubramaniam
IV. Maharajapuram Vishwanatha Iyer
V. Harishankar
Which of the above are prominent vocalists?
(A) I, II, III and IV only
(B) II, III, IV and V only
(C) I, III, IV and V only
(D) I, II, IV and V only

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**176.** Identify the incorrect pair.
(A) Dwaram Venkataswami Naidu - Violin
(B) Sarabha Sastri - Violin
(C) T.N.Krishnan - Violin
(D) M.S.Gopalakrishnan - Violin

**177.** As a prominent Flute player, T.R.Mahalingam is grouped with:
(A) Viku Vinayakram and Harishankar
(B) Sarabha Sastri and N.Ramani
(C) Palghat Mani Iyer and Palani Subramaniam
(D) Sheikh Chinna Moulana and Amabalapuzha Brothers

**178.** Conceptually, which term applies to Annamacharya?
(A) Tallapaka composer
(B) Sangeeta Mummurthy
(C) Tanjore Quartette
(D) Post-Trinity composer

**179.** Identify the correct statement.
(A) Palghat Mani Iyer is a Ghatam player.
(B) Palani Subramaniam is a Kanjira player.
(C) Namagiri Pettai Krishnan is a Nadaswaram player.
(D) Viku Vinayakram is a Mridangam player.

**180.** Arrange the following percussion instruments in order of chronological or common listing:
I. Mridangam
II. Ghatam
III. Kanjira
(A) I, II, III
(B) II, III, I
(C) III, I, II
(D) I, III, II

**181.** Who among the following is a recognized Veena player?
(A) T.N.Krishnan
(B) ChittiBabu
(C) N.Ramani
(D) Viku Vinayakram

**182.** Identify the incorrect statement.
(A) G.N Balasubramaniam is a Veena player.
(B) Ariyakudi Ramanuja Iyengar is a prominent vocalist.
(C) Musiri Subrahmanya Iyer is a prominent vocalist.
(D) Maharajapuram Vishwanatha Iyer is a vocalist.

**183.** By definition, what is a Nadaswaram?
(A) A traditional string instrument
(B) A classical percussion instrument
(C) A wind instrument played by Sheikh Chinna Moulana
(D) A rhythmic vocal style

**184.** Which is the most appropriate grouping of early composers?
(A) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
(B) Syamasastry, Tyagaraja, Muttuswami Dikshitar
(C) Brinda, Mukta, M.L.Vasantkumari
(D) Tevaram, Alwars, Jayadeva

**185.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** The Tanjore Quartette is classified as Post-Trinity.
**Reason (R):** They are explicitly listed under prominent post-Trinity composers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**186.** Read the given statements and select the correct option.
**Statement I:** Semangudi Srinivas Iyer is a prominent vocalist.
**Statement II:** Chembai Vaidyanatha Bhagavatar is a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**187.** All of the following are prominent vocalists EXCEPT:
(A) K.V Narayana Swamy
(B) M.D Ramanathan
(C) R.K Srikanthan
(D) Mysore Doraiswami Iyengar

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**Reason (R):** She is categorized alongside other vocalists like D.K. Pattammal and M.L.Vasantkumari.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**236.** As Swati Tirunal and Gopalakrishna Bharati are grouped together, both are considered:
(A) Pre-Trinity composers
(B) Post-Trinity composers
(C) Dasa Kuta composers
(D) Prominent vocalists

**237.** Conceptually, which term includes Tanjore Quartette?
(A) Sangeeta Mummurthy
(B) Dasa Kuta
(C) Alwars
(D) Post-Trinity composers

**238.** Identify the correct statement.
(A) Patnam Subramanya Iyer is a Post-Trinity composer.
(B) Ariyakudi Ramanuja Iyengar is a Veena player.
(C) Musiri Subrahmanya Iyer is a Violinist.
(D) G.N Balasubramaniam is a Flautist.

**239.** Which of the following is a recognized vocalist?
(A) ChittiBabu
(B) Mysore Chowdiah
(C) Maharajapuram Vishwanatha Iyer
(D) Lalgudi Jayaraman

**240.** Match the following items in List I with those in List II:
List I: Musicians
P. Semangudi Srinivas Iyer
Q. Karaikudi Samba Siva Iyer
R. T.N.Krishnan
S. T.R.Mahalingam
List II: Category
1. Vocalist
2. Veena
3. Violin
4. Flute
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**241.** Identify the incorrect statement.
(A) Chembai Vaidyanatha Bhagavatar is a prominent vocalist.
(B) K.V Narayana Swamy is a prominent vocalist.
(C) M.D Ramanathan is a prominent vocalist.
(D) R.K Srikanthan is a Veena player.

**242.** By definition, who among the following is a prominent vocalist?
(A) S.Balachander
(B) M.Balamurali Krishna
(C) Mysore Doraiswami Iyengar
(D) ChittiBabu

**243.** Which is the most appropriate classification for M.S.Subbalakshmi?
(A) Veena player
(B) Violinist
(C) Prominent vocalist
(D) Flautist

**244.** Who among the following is a prominent vocalist?
(A) Dwaram Venkataswami Naidu
(B) T.N.Krishnan
(C) M.S.Gopalakrishnan
(D) D.K. Pattammal

**245.** Consider the following musicians:
I. M.L.Vasantkumari
II. Brinda
III. Mukta
IV. Sarabha Sastri
Which of the above are prominent vocalists?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II and IV only

**246.** Read the given statements and select the correct option.
**Statement I:** T.R.Mahalingam is a Flautist.
**Statement II:** N.Ramani is a Flautist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false

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IV. Sarabha Sastri
V. T.R.Mahalingam
Which of the above are Violinists?
(A) III, IV and V only
(B) I, II, III and IV only
(C) I, II, III, IV and V
(D) I, II and III only

**201.** Read the given statements and select the correct option.
**Statement I:** N.Ramani is a flautist.
**Statement II:** Sheikh Chinna Moulana is a flautist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**202.** All of the following are Nadaswaram players EXCEPT:
(A) Sheikh Chinna Moulana
(B) Palghat Mani Iyer
(C) Amabalapuzha Brothers
(D) Namagiri Pettai Krishnan

**203.** Identify the correct pair.
(A) Viku Vinayakram - Flute
(B) Harishankar - Violin
(C) Palani Subramaniam - Mridangam
(D) ChittiBabu - Ghatam

**204.** Which group of percussionists includes both rhythmic and melodic accompanists?
(A) Sheikh Chinna Moulana, Amabalapuzha Brothers
(B) Sarabha Sastri, T.R.Mahalingam, N.Ramani
(C) Mysore Chowdiah, Lalgudi Jayaraman
(D) Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram, Harishankar

**205.** Identify the incorrect pair.
(A) Karaikudi Samba Siva Iyer - Veena
(B) Veena Dhanammal - Veena
(C) S.Balachander - Flute
(D) ChittiBabu - Veena

**206.** Annamacharya, belonging to the Tallapaka tradition, is classified as:
(A) A prominent vocalist
(B) A composer
(C) A Veena player
(D) A Nadaswaram player

**207.** Conceptually, which group does Bhadrachala Ramadasa belong to?
(A) Prominent Vocalists
(B) Violinists
(C) Flautists
(D) Composers

**208.** Identify the correct statement.
(A) Arunagirinathar is a composer.
(B) Muthutandavar is a prominent vocalist.
(C) Marimuttupillai is a Veena player.
(D) Arunachala Kavirayar is a Flautist.

**209.** Which group represents the Sangeeta Mummurthy?
(A) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
(B) Tevaram, Alwars, Jayadeva
(C) Syamasastry, Tyagaraja, Muttuswami Dikshitar
(D) Purandara Dasa, Annamacharya, Bhadrachala Ramadasa

**210.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** Swati Tirunal is classified as a Post-Trinity composer.
**Reason (R):** He is listed alongside Gopalakrishna Bharati and Tanjore Quartette.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(A) is true but R is false.
(D) A is false but R is true.

**211.** Identify the incorrect statement.
(A) Patnam Subramanya Iyer is a Post-Trinity composer.
(B) Ariyakudi Ramanuja Iyengar is a prominent vocalist.
(C) Musiri Subrahmanya Iyer is a prominent vocalist.
(D) G.N Balasubramaniam is a Flautist.

**212.** By definition, what is a Mridangam?
(A) A string instrument played by ChittiBabu

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**188.** Identify the correct pair.
(A) M.Balamurali Krishna - Vocalist
(B) M.S.Subbalakshmi - Veena
(C) D.K. Pattammal - Flute
(D) M.L.Vasantkumari - Violin

**189.** Which duo should perform in a program highlighting the Ghatam and Kanjira?
(A) Palghat Mani Iyer and Palani Subramaniam
(B) Sarabha Sastri and N.Ramani
(C) Viku Vinayakram and Harishankar
(D) Sheikh Chinna Moulana and Amabalapuzha Brothers

**190.** Match the following items in List I with those in List II:
List I: Vocalists
P. Brinda
Q. Mukta
R. D.K. Pattammal
S. M.L.Vasantkumari
List II: Category
1. Prominent Vocalist
2. Prominent Vocalist
3. Prominent Vocalist
4. Prominent Vocalist
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**191.** How is Bhadrachala Ramadasa classified in South Indian music?
(A) Prominent Vocalist
(B) Veena player
(C) Nadaswaram player
(D) Composer

**192.** Conceptually, which group encompasses Arunagirinathar?
(A) Prominent Vocalists
(B) Composers
(C) Instrumentalists
(D) Sangeeta Mummurthy

**193.** Identify the correct statement.
(A) Marimuttupillai is a Veena player.
(B) Arunachala Kavirayar is a prominent vocalist.
(C) Muthutandavar is a composer.
(D) Syamasastry is a Post-Trinity composer.

**194.** Who among the following is a Trinity composer?
(A) Swati Tirunal
(B) Purandara Dasa
(C) Jayadeva
(D) Syamasastry

**195.** Consider the following musicians:
I. Karaikudi Samba Siva Iyer
II. Veena Dhanammal
III. S.Balachander
IV. Mysore Doraiswami Iyengar
Which of the above are Veena players?
(A) I, II, III and IV
(B) I, II and III only
(C) II, III and IV only
(D) I, III and IV only

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**196.** Identify the incorrect statement.
(A) Tyagaraja is a part of Sangeeta Mummurthy.
(B) Swati Tirunal is a part of Sangeeta Mummurthy.
(C) Muttuswami Dikshitar is a part of Sangeeta Mummurthy.
(D) Syamasastry is a part of Sangeeta Mummurthy.

**197.** By definition, who among the following is a prominent Post-Trinity composer?
(A) Jayadeva
(B) Gopalakrishna Bharati
(C) Purandara Dasa
(D) Annamacharya

**198.** Which is the most appropriate classification for Tanjore Quartette?
(A) Post-Trinity composers
(B) Sangeeta Mummurthy
(C) Dasa Kuta
(D) Alwars

**199.** Who among the following is a prominent vocalist?
(A) ChittiBabu
(B) Mysore Chowdiah
(C) Ariyakudi Ramanuja Iyengar
(D) Lalgudi Jayaraman

**200.** Consider the following musicians:
I. Dwaram Venkataswami Naidu
II. T.N.Krishnan
III. M.S.Gopalakrishnan

(C) Nadaswaram players
(D) Violinists

**224.** Identify the correct statement.
(A) Sarabha Sastri is a Flautist.
(B) T.R.Mahalingam is a Violinist.
(C) N.Ramani is a Veena player.
(D) Sheikh Chinna Moulana is a Mridangam player.

**225.** Consider the following musicians:
I. Amabalapuzha Brothers
II. Namagiri Pettai Krishnan
III. Palghat Mani Iyer
IV. Palani Subramaniam
V. Viku Vinayakram
Which of the above are Nadaswaram players?
(A) III and IV only
(B) I, II and III only
(C) I and II only
(D) II, III and V only

**226.** Who among the following is a recognized Kanjira player?
(A) Harishankar
(B) Viku Vinayakram
(C) Palani Subramaniam
(D) Palghat Mani Iyer

**227.** Identify the incorrect statement.
(A) Tevaram is listed as an early composer/ textual tradition.
(B) Alwars are listed as early composers.
(C) Purandara Dasa is listed in the Dasa Kuta.
(D) Jayadeva is listed as a Post-Trinity composer.

**228.** By definition, who among the following is a prominent vocalist?
(A) Harishankar
(B) Brinda
(C) Viku Vinayakram
(D) Palani Subramaniam

**229.** Which is the most appropriate classification for Mukta?
(A) Veena player
(B) Violinist
(C) Prominent vocalist
(D) Flautist

**230.** Arrange the following musicians in sequence by instrument (Flute, Nadaswaram, Mridangam, Ghatam):
I. Sarabha Sastri
II. Sheikh Chinna Moulana
III. Palghat Mani Iyer
IV. Viku Vinayakram
(A) I, II, III, IV
(B) II, III, IV, I
(C) I, III, II, IV
(D) IV, I, II, III

**231.** Read the given statements and select the correct option.
**Statement I:** Annamacharya is a Tallapaka composer.
**Statement II:** Bhadrachala Ramadasa is a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**232.** All of the following are composers EXCEPT:
(A) Arunagirinathar
(B) Karaikudi Samba Siva Iyer
(C) Muthutandavar
(D) Marimuttupillai

**233.** Identify the correct pair.
(A) Arunachala Kavirayar - Composer
(B) Syamasastry - Prominent Vocalist
(C) Tyagaraja - Veena player
(D) Muttuswami Dikshitar - Flautist

**234.** Which names are essential to learn about the Sangeeta Mummurthy?
(A) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
(B) Tevaram, Alwars, Jayadeva
(C) Purandara Dasa, Annamacharya, Bhadrachala Ramadasa
(D) Syamasastry, Tyagaraja, Muttuswami Dikshitar

**235.** The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
**Assertion (A):** M.S.Subbalakshmi is listed among prominent vocalists.

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(B) A percussion instrument played by Palghat Mani Iyer
(C) A classical wind instrument played by N.Ramani
(D) A professional vocal style

**213.** Which is the most appropriate grouping of prominent vocalists?
(A) Karaikudi Samba Siva Iyer, Veena Dhanammal, S.Balachander
(B) Mysore Chowdiah, Lalgudi Jayaraman, Dwaram Venkataswami Naidu
(C) Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar
(D) Sarabha Sastri, T.R.Mahalingam, N.Ramani

**214.** Who among the following is a prominent vocalist?
(A) Sheikh Chinna Moulana
(B) Amabalapuzha Brothers
(C) Namagiri Pettai Krishnan
(D) K.V Narayana Swamy

**215.** Match the following items in List I with those in List II:
List I: Musicians
P. Mysore Doraiswami Iyengar
Q. M.S.Gopalakrishnan
R. N.Ramani
S. Namagiri Pettai Krishnan
List II: Instruments
1. Veena
2. Violin
3. Flute
4. Nadaswaram
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

**216.** Read the given statements and select the correct option.
**Statement I:** M.D Ramanathan is a prominent vocalist.
**Statement II:** R.K Srikanthan is a prominent vocalist.
(A) Both Statement I and Statement II are true
(B) Both Statement I and Statement II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

**217.** All of the following are prominent vocalists EXCEPT:
(A) M.Balamurali Krishna
(B) Palani Subramaniam
(C) M.S.Subbalakshmi
(D) D.K. Pattammal

**218.** Identify the correct pair.
(A) M.L.Vasantkumari - Vocalist
(B) Brinda - Veena
(C) Mukta - Violin
(D) Harishankar - Flute

**219.** In a program exploring the evolution from Trinity to Post-Trinity composers, who should be featured?
(A) Purandara Dasa followed by Jayadeva
(B) Annamacharya followed by Bhadrachala Ramadasa
(C) Tyagaraja followed by Swati Tirunal
(D) Tevaram followed by Alwars

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**220.** Consider the following musicians:
I. Palghat Mani Iyer
II. Palani Subramaniam
III. Viku Vinayakram
IV. Harishankar
Which of the above are percussionists?
(A) I, II and III only
(B) II, III and IV only
(C) I, III and IV only
(D) I, II, III and IV

**221.** Identify the incorrect pair.
(A) Karaikudi Samba Siva Iyer - Veena
(B) Veena Dhanammal - Veena
(C) Mysore Chowdiah - Veena
(D) S.Balachander - Veena

**222.** As a Violinist, Dwaram Venkataswami Naidu is grouped with:
(A) Sarabha Sastri and T.R.Mahalingam
(B) Lalgudi Jayaraman and T.N.Krishnan
(C) Sheikh Chinna Moulana and Amabalapuzha Brothers
(D) Palghat Mani Iyer and Palani Subramaniam

**223.** Conceptually, which group encompasses M.S.Gopalakrishnan?
(A) Veena players
(B) Flautists

(D) Statement I is false but Statement II is true

**247.** All of the following are Nadaswaram players EXCEPT:
(A) Sheikh Chinna Moulana
(B) Palani Subramaniam
(C) Amabalapuzha Brothers
(D) Namagiri Pettai Krishnan

**248.** Identify the correct pair.
(A) Viku Vinayakram - Violin
(B) Harishankar - Flute
(C) Palghat Mani Iyer - Mridangam
(D) ChittiBabu - Nadaswaram

**249.** Who among the following should perform in a program highlighting the Ghatam?
(A) Harishankar
(B) Palani Subramaniam
(C) Palghat Mani Iyer
(D) Viku Vinayakram

**250.** Consider the following musicians:
I. Palghat Mani Iyer
II. Palani Subramaniam
III. Viku Vinayakram
IV. Harishankar
V. S.Balachander
Which of the above are associated with Mridangam, Ghatam, or Kanjira?
(A) I, II, III and IV only
(B) I, II, III and V only
(C) II, III, IV and V only
(D) I, III, IV and V only

**Direction :** Please read the following source carefully.

*In analyzing the contribution of composers to Indian music, academic research emphasizes the profound foundational impact of early devotional traditions. Researchers examining the genesis of organized musical structures frequently refer to the corpus of Tevaram and the hymnal traditions of the Alwars, which provided critical early paradigms for devotional music. The scholarly evaluation of this era highlights how these early hymns systematically linked spiritual expression with emerging musical frameworks. Furthermore, the introduction of Jayadeva into this historical continuum represents a pivotal shift, as his work established enduring structural templates for subsequent compositions across the subcontinent. Academic case studies demonstrate that understanding these early frameworks is indispensable for tracing the evolution of musical forms. The integration of lyrical devotion with melodic frameworks by these early figures set a definitive precedent. By analyzing the structural motifs in the Tevaram and the works of the Alwars, alongside the systematic compositions of Jayadeva, musicologists can trace the continuous evolution of devotional music. This continuous tradition laid the essential groundwork for later complex compositional forms, cementing the role of these early contributors in the broader trajectory of Indian music history.*
Based on the above source, attempt the following five questions.

**251.** According to the passage, what did the corpus of Tevaram and the hymnal traditions of the Alwars provide for devotional music?
(A) Advanced techniques for instrumental accompaniment and performance
(B) Early paradigms and organized musical structures
(C) The first documented instances of purely secular musical genres
(D) Complex rhythmic cycles for traditional theatrical performances

**252.** How does the academic evaluation describe the contribution of Jayadeva?
(A) He established structural templates for subsequent compositions.
(B) He created rhythmic patterns designed exclusively for various percussion instruments.
(C) He severed the historical link between spiritual expression and musical frameworks.
(D) He replaced the hymnal traditions of the Alwars with entirely new linguistic styles.

**253.** What definitive precedent was set by these early historical figures?
(A) The separation of lyrical content from actual melodic execution
(B) The exclusive use of instrumental music in various spiritual practices
(C) Lyrical devotion integrated with melodic frameworks

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(D) T.R.Mahalingam

**297.** How did prominent musicians like Sheikh Chinna Moulana and the Amabalapuzha Brothers impact the Nadaswaram?
(A) Expanded melodic capacity within rigorous traditional frameworks.
(B) They simplified the instrument to suit informal and non-traditional gatherings.
(C) They codified the instrument's structural blueprint to match the Ghatam percussion.
(D) They reduced its tonal range to facilitate easier accompaniment for local vocalists.

**298.** What transformation regarding the Mridangam is attributed to Palghat Mani Iyer and Palani Subramaniam?
(A) They transformed it from a classical instrument to a purely folk percussion tool.
(B) Transformed accompaniment into a mathematical, integrated component.
(C) They eliminated the mathematical complexity of its accompaniment for the concerts.
(D) They adapted the Mridangam to mimic the melodic capabilities of the classical Flute.

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**299.** What advancement did Viku Vinayakram bring to the Ghatam according to the academic evaluation?
(A) Unparalleled technical speed and tonal clarity
(B) Significant global and structural advancements
(C) The codification of highly expressive blowing techniques
(D) Foundational classical adaptations for wind instruments

**300.** For which specific instrument is Harishankar recognized for introducing unparalleled technical speed and tonal clarity?
(A) Kanjira
(B) Mridangam
(C) Ghatam
(D) Nadaswaram

(B) The emotional resonance found in non-musical poetry and literature
(C) Structural innovations introduced by the Dasa Kuta
(D) The thematic models derived solely from various secular traditions

**260.** What was the ultimate result of integrating these pedagogical frameworks with emotionally resonant compositions?
(A) A robust tradition standardizing learning and concert repertoires.
(B) It caused a divide between early learning and the advanced concert repertoire.
(C) It limited the art form's preservation to written and documented texts only.
(D) It reduced the overall complexity of subsequent musical compositions and styles.

**Direction :** Please read the following source carefully.

*The historical trajectory of compositional forms necessitates a focused analysis of the specialized contributions of early Tamil composers. Academic investigations into rhythmic complexity in music invariably reference Arunagirinathar, whose specialized metrics established unprecedented standards for rhythmic articulation and structural design. Following this rhythmic innovation, the evolution of structured musical forms is deeply associated with the figures often recognized in scholarly literature as pioneers of the Tamil compositional format: Muthutandavar, Marimuttupillai, and Arunachala Kavirayar. Case studies examining these three composers reveal how they systematically developed and refined specific lyrical and melodic templates that predated and heavily influenced later compositional structures. Muthutandavar is particularly noted in musicological research for formalizing foundational song structures, while Marimuttupillai and Arunachala Kavirayar expanded the narrative and dramatic possibilities within the musical framework. Researchers emphasize that the collective output of Arunagirinathar, Muthutandavar, Marimuttupillai, and Arunachala Kavirayar constitutes a critical evolutionary bridge. Their sophisticated integration of complex rhythmic structures with highly formalized lyrical content provided a robust architectural model for the development of classical music. This distinct regional tradition thus served as an essential precursor to the more formalized compositional structures that subsequently emerged in the broader musical landscape.*

Based on the above source, attempt the following five questions.

**261.** What did Arunagirinathar's specialized metrics establish in the field of music?
(A) Unprecedented standards for vocal pitch modulation and range
(B) New methodologies for instrument construction and tuning
(C) The elimination of lyrical content in various classical performances
(D) Standards for rhythmic articulation and structural design

**262.** Who are recognized in scholarly literature as pioneers of the Tamil compositional format?
(A) Only Arunagirinathar and his immediate group of disciples
(B) Muthutandavar, Marimuttupillai, and Arunachala Kavirayar
(C) Composers from the later pan-Indian musical and cultural movements
(D) Anonymous composers of early narrative and devotional poetry

**263.** For what specific contribution is Muthutandavar particularly noted in musicological research?
(A) Expanding dramatic possibilities within the musical framework
(B) Introducing completely unstructured lyrical templates
(C) Formalizing foundational song structures
(D) Originating the concept of rhythmic complexity without melody

**264.** How did Marimuttupillai and Arunachala Kavirayar contribute to the musical framework?
(A) By focusing entirely on fundamental instrumental scales and techniques
(B) By standardizing the tuning systems of various stringed instruments
(C) By reducing the lyrical content to focus solely on rhythmic articulation
(D) Expanded the narrative and dramatic possibilities in the framework

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**265.** What did the collective output of these four early Tamil composers provide for the development of classical music?
(A) An architectural model integrating complex rhythms and lyrics
(B) A mandate that separated regional traditions from classical music evolution
(C) A pedagogical system focused entirely on dramatic theater without music
(D) A theoretical rejection of previously established foundational song structures

**Direction :** Please read the following source carefully.

*The most intensely researched epoch in the contribution of composers to music centers on the Sangeeta Mummurthy, comprising the illustrious trio of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Academic analyses demonstrate that these three composers collectively defined the structural, melodic, and rhythmic zenith of the musical tradition. Case studies focusing on Syamasastry highlight his unparalleled command over intricate rhythmic cycles and emotive phrasing. Conversely, research on Tyagaraja emphasizes his massive contribution to the structural fluidness and expressiveness of compositions, creating a vast repertoire that seamlessly blends devotion with advanced musical syntax. Furthermore, Muttuswami Dikshitar is heavily analyzed for his scholarly integration of diverse melodic scales and stately tempos, which expanded the structural boundaries of classical compositions. Concurrently, the academic evaluation of this period recognizes the significant contributions of Swati Tirunal, whose multifaceted compositions enriched the repertoire by incorporating a wide array of linguistic and regional melodic forms. The collective output of the Sangeeta Mummurthy and Swati Tirunal represents a definitive paradigm shift, establishing the concert repertoire's core foundation. Their distinct compositional styles synthesized previous musical innovations while setting the ultimate classical standard that continues to dominate academic study and performance.*

Based on the above source, attempt the following five questions.

**266.** Who are the three composers that comprise the Sangeeta Mummurthy?
(A) Syamasastry, Tyagaraja, and Swati Tirunal
(B) Syamasastry, Tyagaraja, and Muttuswami Dikshitar
(C) Tyagaraja, Muttuswami Dikshitar, and Purandara Dasa
(D) Muttuswami Dikshitar, Swati Tirunal, and Gopalakrishna Bharati

**267.** Which specific skill is highlighted in case studies focusing on Syamasastry?
(A) His creation of a vast repertoire blending devotion with advanced syntax
(B) Command over intricate rhythmic cycles and emotive phrasing
(C) His scholarly integration of diverse melodic scales and stately tempos
(D) His incorporation of a wide array of linguistic and regional forms

**268.** According to the passage, what did Tyagaraja contribute to musical compositions?
(A) Structural fluidness and expressiveness with advanced syntax
(B) Unparalleled command over heavily structured and slow rhythmic cycles
(C) The definitive exclusion of emotive phrasing in favor of strict mathematics
(D) The introduction of foreign linguistic forms into traditional repertoires

**269.** How did Muttuswami Dikshitar expand the structural boundaries of classical compositions?
(A) By focusing entirely on structural fluidness and faster musical tempos
(B) By avoiding the use of diverse melodic scales in his compositions
(C) Scholarly integration of melodic scales and stately tempos
(D) By dismantling the classical standard set by previous innovations

**270.** In what way did Swati Tirunal enrich the musical repertoire?
(A) By creating the first intricate rhythmic cycles used in vocal concerts
(B) By restricting compositions to a single linguistic and melodic form
(C) By isolating the classical standard from various regional influences
(D) Incorporating diverse linguistic and regional melodic forms

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**Direction :** Please read the following source carefully.

*Following the foundational work of the Sangeeta Mummurthy, academic research highlights a crucial phase of expansion driven by prominent post-Trinity composers. A pivotal case study in this transition involves Gopalakrishna Bharati, whose structural and thematic innovations significantly broadened the narrative scope of classical music, introducing dramatic compositional formats that heavily influenced performative traditions. Simultaneously, the structural codification of performative repertoire was profoundly advanced by the Tanjore Quartette. Scholars note that the Tanjore Quartette systematically organized and refined specialized musical forms, creating a highly structured progression that defined the standard format for classical performance. Furthermore, the contributions of Patnam Subramanya Iyer and other prominent post-Trinity composers represent a critical evolution in melodic elaboration. Patnam Subramanya Iyer is extensively analyzed for his ability to synthesize the gravitas of the older compositional tradition with dynamic new melodic permutations. The collective contributions of Gopalakrishna Bharati, the Tanjore Quartette, and Patnam Subramanya Iyer demonstrate a significant period of consolidation and innovation. By refining performative structures and expanding the thematic and melodic dimensions of the repertoire, these post-Trinity composers successfully bridged the classical heritage with the evolving demands of contemporary performance practices.*

Based on the above source, attempt the following five questions.

**271.** What was the significant impact of Gopalakrishna Bharati's structural and thematic innovations?
(A) They restricted the classical music narrative to purely abstract themes.
(B) They eliminated the performative traditions established by earlier composers.
(C) They broadened the narrative scope and introduced dramatic compositional formats.
(D) They standardized the progression format for classical performance.

**272.** According to scholars, how did the Tanjore Quartette advance the performative repertoire?
(A) By introducing unprecedented dramatic formats that replaced classical performances
(B) Systematically organized specialized forms into a structured progression
(C) By rejecting the structural codification of the Sangeeta Mummurthy tradition
(D) By focusing exclusively on dynamic new melodic permutations and variations

**273.** For what specific ability is Patnam Subramanya Iyer extensively analyzed?
(A) His ability to organize the standard format for classical dance performances
(B) His exclusive focus on broadening the narrative scope without altering melodies
(C) His complete departure from classical heritage in favor of modern structures
(D) Ability to synthesize older traditions with new permutations

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**274.** What overarching historical phase do the post-Trinity composers represent, according to the passage?
(A) A significant period of consolidation and innovation
(B) A period of stagnation and strict imitation of the past
(C) A critical period of exclusively simplifying the musical repertoire
(D) An era focused solely on the theoretical documentation of music

**275.** How did these post-Trinity composers bridge the classical heritage with evolving contemporary demands?
(A) By reverting to the exact performance practices of early devotional traditions
(B) By removing emotional elaboration from the classical performance standard
(C) Refining performative structures and expanding repertoire dimensions
(D) By isolating specialized musical forms from the broader performative repertoire

**Direction :** Please read the following source carefully.

*The academic study of musical evolution heavily relies on analyzing the performative contributions of prominent vocalists who redefined concert methodologies. A definitive paradigm shift*

*complexities. Furthermore, the preservation of specialized historical repertoires is directly attributed to the meticulous performative traditions maintained by Brinda and Mukta. Researchers note that Brinda and Mukta's uncompromising adherence to subtle melodic nuances and intricate phrasing ensured the survival of specific, highly demanding compositional lineages. The collective contributions of M.S.Subbalakshmi, D.K. Pattammal, M.L.Vasantkumari, Brinda, and Mukta represent a critical academic focal point, illustrating how these prominent vocalists not only shattered traditional performative barriers but also preserved and significantly enriched the classical music repository.*

Based on the above source, attempt the following five questions.

**286.** According to the passage, what aesthetic was standardized by the vocal contributions of M.S.Subbalakshmi?
(A) Highly intellectual and dynamic structural complexities
(B) The exclusive performance of specialized historical repertoires
(C) Uncompromising mastery over previously male-dominated instruments
(D) Immaculate tonal purity and profound expressive devotion

**287.** What was D.K. Pattammal's indispensable role in the performative landscape?
(A) Focusing exclusively on subtle melodic nuances without rhythmic complexity
(B) Standardizing global aesthetics by simplifying various classical compositions
(C) Mastering complex rhythmic structures and heavyweight compositions
(D) Originating new historical repertoires previously undocumented in the tradition

**288.** How is M.L.Vasantkumari's approach to melodic improvisation described in case studies?
(A) As deeply restrained and strictly tied to basic rhythmic structures
(B) As highly intellectual, using an expansive and agile vocal technique
(C) As solely focused on immaculate tonal purity over improvisation
(D) As a literal replication of the methodologies of Brinda and Mukta

**289.** To whom do researchers directly attribute the preservation of specific, highly demanding compositional lineages?
(A) M.S.Subbalakshmi
(B) M.L.Vasantkumari
(C) D.K. Pattammal
(D) Brinda and Mukta

**290.** What is identified as the collective achievement of these prominent female vocalists?
(A) Shattered barriers while preserving and enriching the repository.
(B) They separated expressive devotion from technical mastery in vocal concerts.
(C) They established a parallel performance tradition that excluded male composers.
(D) They reduced the structural complexity of music to ensure wider global appeal.

**Direction :** Please read the following source carefully.

*The contribution of instrumentalists to the evolution of music is a critical area of academic inquiry, particularly concerning stringed instruments. Case studies on the Veena highlight a spectrum of performative techniques, contrasting the rigorous traditionalism of Karaikudi Samba Siva Iyer and the delicate, historically nuanced style of Veena Dhanammal with the highly aggressive, structurally innovative approaches of S.Balachander. Furthermore, the distinct regional aesthetics and technical refinements introduced by Mysore Doraiswami Iyengar and ChittiBabu significantly expanded the Veena's performative vocabulary. Parallel to the Veena, the academic evaluation of the Violin reveals its transformation from an accompanying instrument to a primary solo medium. This shift is deeply attributed to the innovations of Mysore Chowdiah and Dwaram Venkataswami Naidu, who fundamentally altered bowing techniques and structural adaptations. The solo Violin repertoire was further cemented by the precise, lyrical styles developed by Lalgudi Jayaraman and T.N.Krishnan. Additionally, the technical mastery and cross-disciplinary structural integrations demonstrated by M.S.Gopalakrishnan redefined violin acoustics. The collective contributions of these prominent musicians of Veena and Violin fundamentally shifted the instrumental paradigm, establishing robust, independent structural formats that*

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*which presented a distinct alternative to prevailing fast-paced styles. The evolution of vocal phrasing is also meticulously examined through the works of K.V Narayana Swamy and R.K Srikanthan. Researchers note that K.V Narayana Swamy contributed significantly to the precision of lyrical rendering and classical restraint, while R.K Srikanthan maintained an uncompromising adherence to traditional structural purity and clear articulation. Moreover, the academic discourse on vocal innovation necessitates an examination of M.Balamurali Krishna, whose contributions aggressively expanded the structural boundaries of voice culture and melodic invention. By introducing novel vocal techniques and unique compositional interpretations, M.Balamurali Krishna demonstrated the expansive possibilities within the classical framework. Collectively, the performative standards set by Chembai Vaidyanatha Bhagavatar, K.V Narayana Swamy, M.D Ramanathan, R.K Srikanthan, and M.Balamurali Krishna highlight the immense stylistic diversity within vocal music.*

Based on the above source, attempt the following five questions.

**281.** What aesthetic is characteristic of Chembai Vaidyanatha Bhagavatar's methodology?
(A) Robust, unyielding vocal clarity and dynamic projection
(B) An exceptionally slow-paced and highly resonant delivery
(C) A focus strictly on expanding modern structural boundaries
(D) Heavy reliance on experimental and novel vocal techniques

**282.** How is M.D Ramanathan's performative style described in scholarly attention?
(A) Fast-paced, aggressive, and highly improvisational in style
(B) Slow-paced, deeply resonant, and structurally deliberate
(C) Focused solely on the dynamic projection of various lyrical texts
(D) Primarily concerned with introducing novel voice culture techniques

**283.** What specific contribution did researchers attribute to K.V Narayana Swamy?
(A) The introduction of completely unique compositional interpretations
(B) The precision of lyrical rendering and classical restraint
(C) Creating an exceptionally slow-paced melodic exploration
(D) Breaking traditional structural purity for modern appeal

**284.** How did R.K Srikanthan approach his vocal performances?
(A) Adherence to traditional structural purity and clear articulation
(B) By aggressively expanding the boundaries of traditional voice culture techniques
(C) By blending fast-paced dynamics with modern and experimental vocal forms
(D) By abandoning precise lyrical rendering in favor of abstract musical forms

**285.** According to academic discourse, what was the impact of M.Balamurali Krishna's contributions?
(A) He standardized a single and uniform aesthetic for all future vocalists
(B) He promoted the exclusive use of classical restraint and slow-paced delivery
(C) Expanded the structural boundaries of voice culture and melody
(D) He removed unique compositional interpretations from the classical framework

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**Direction :** Please read the following source carefully.

*The scholarly documentation of vocal music history identifies a monumental shift catalyzed by prominent female vocalists who decisively altered the performative landscape. Academic studies emphasize the unparalleled global impact of M.S.Subbalakshmi, whose vocal contributions standardized an aesthetic of immaculate tonal purity and profound expressive devotion. Concurrently, rigorous musicological analysis highlights D.K. Pattammal's indispensable role in mastering and popularizing complex rhythmic structures and authoritative renditions of heavyweight classical compositions, a domain previously dominated by male practitioners. The performative evolution was further accelerated by M.L.Vasantkumari, whose case studies reveal a highly intellectual approach to melodic improvisation and an expansive, agile vocal technique that introduced dynamic structural*

*is observed in the strategies implemented by Ariyakudi Ramanuja Iyengar, who is credited in musicological research with formalizing the modern concert architecture, ensuring a balanced and structured progression of compositions. Concurrently, the analytical focus shifts to Musiri Subrahmanya Iyer and Maharajapuram Vishwanatha Iyer, whose performative approaches emphasized profound emotional articulation and nuanced melodic phrasing. Case studies on their styles reveal a deliberate focus on the expressive potential of lyrical content. Furthermore, the performative landscape was radically transformed by G.N Balasubramaniam, whose contributions introduced unprecedented pacing, structural agility, and intricate rhythmic permutations into vocal performance. Similarly, the rigorous methodological approach of Semangudi Srinivas Iyer consolidated complex melodic treatments, standardizing a robust and highly disciplined vocal aesthetic. Academic literature confirms that the diverse stylistic innovations introduced by Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N Balasubramaniam, Maharajapuram Vishwanatha Iyer, and Semangudi Srinivas Iyer collectively established the modern benchmarks for vocal performance, fundamentally altering how classical music is structured, interpreted, and presented to audiences.*
Based on the above source, attempt the following five questions.

**276.** In musicological research, what major contribution is attributed to Ariyakudi Ramanuja Iyengar?
(A) Formalizing modern concert architecture and structured progression
(B) The invention of intricate rhythmic permutations for modern vocalists
(C) Eliminating complex melodic treatments from traditional classical music
(D) Creating a vocal aesthetic focused solely on unprecedented pacing and speed

**277.** What did the performative approaches of Musiri Subrahmanya Iyer and Maharajapuram Vishwanatha Iyer emphasize?
(A) The rapid acceleration of concert pacing and structural agility
(B) The exclusive use of instrumental techniques in vocal concerts
(C) A strict mathematical approach over the expressive potential of lyrics
(D) Profound emotional articulation and nuanced melodic phrasing

**278.** How did G.N Balasubramaniam radically transform the performative landscape?
(A) By removing structural agility from various vocal performances
(B) Introducing unprecedented pacing, agility, and permutations
(C) By slowing down the concert progression to emphasize musical silence
(D) By standardizing the concert architecture implemented by prior vocalists

**279.** What was the result of the rigorous methodological approach of Semangudi Srinivas Iyer?
(A) It destabilized the vocal aesthetic previously accepted in concert halls
(B) It shifted the focus entirely to the emotional articulation of lyrical content
(C) Consolidated complex melodic treatments into a disciplined aesthetic
(D) It replaced vocal performance entirely with instrumental benchmarks and forms

**280.** What did the collective innovations of these five vocalists establish?
(A) The complete separation of lyrical content and melodic treatment
(B) A universal rejection of previous concert architecture
(C) A uniform stylistic approach devoid of individual aesthetic differences
(D) The modern benchmarks for vocal performance and interpretation

**Direction :** Please read the following source carefully.

*Further academic analysis of performative contributions explores a wide spectrum of vocal aesthetics introduced by another group of prominent vocalists. Case studies contrasting performative methodologies frequently highlight the robust, unyielding vocal clarity and dynamic projection characteristic of Chembai Vaidyanatha Bhagavatar. In sharp contrast, scholarly attention on M.D Ramanathan focuses on his exceptionally slow-paced, deeply resonant, and structurally deliberate melodic explorations,*

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*match the complexity of vocal music.*
Based on the above source, attempt the following five questions.

**291.** How do case studies describe the performative approach of S.Balachander on the Veena?
(A) Rigorously traditional and restrained
(B) Delicate and historically nuanced
(C) Highly aggressive and structurally innovative
(D) Mysore Doraiswami Iyengar

**292.** According to academic evaluation, what major transformation did the Violin undergo?
(A) It transitioned from an accompaniment to a primary solo medium.
(B) It transitioned from a solo medium to an exclusive accompanying role only.
(C) It was completely redesigned to replicate the specific acoustics of the Veena.
(D) It was removed from classical performances due to inherent structural limitations.

**293.** Who are deeply credited with fundamentally altering bowing techniques and structural adaptations for the Violin?
(A) Lalgudi Jayaraman, T.N.Krishnan, and their respective schools
(B) M.S.Gopalakrishnan, ChittiBabu, and their various disciples
(C) Karaikudi Samba Siva Iyer and the legendary Veena Dhanammal
(D) Mysore Chowdiah and Dwaram Venkataswami Naidu

**294.** What specific contribution did Lalgudi Jayaraman and T.N.Krishnan make to the Violin repertoire?
(A) They redefined its acoustics through cross-disciplinary integrations.
(B) They cemented the solo repertoire through precise, lyrical styles.
(C) They transformed it back into a purely accompanying instrument.
(D) They applied the rigorous traditionalism of the Veena to violin bowing.

**295.** What was the ultimate paradigm shift achieved by these prominent musicians of the Veena and Violin?
(A) They proved that stringed instruments could not sustain independent concert solos.
(B) They standardized a single performative technique across all known instruments.
(C) Established independent structural formats matching vocal complexity.
(D) They prioritized structural adaptations over lyrical expression in all vocal concerts.

**Direction :** Please read the following source carefully.

*Academic studies analyzing the performative expansion of classical music deeply investigate the contributions of prominent musicians of Flute, Nadaswaram, Mridangam, Ghatam, and Kanjira. The evolutionary trajectory of the Flute is systematically traced from the foundational classical adaptations by Sarabha Sastri to the revolutionary, highly expressive blowing techniques introduced by T.R.Mahalingam, which were later structurally codified by N.Ramani. Similarly, case studies on the Nadaswaram highlight the monumental performative contributions of Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan, who expanded the instrument's capacity for complex melodic elaboration within rigorous traditional frameworks. In the percussion domain, research emphasizes the structural elevation of the Mridangam. Palghat Mani Iyer and Palani Subramaniam are critically analyzed for transforming rhythmic accompaniment into a highly mathematical and structurally integrated component of the concert. Furthermore, the academic evaluation of percussion includes the significant global and structural advancements brought to the Ghatam by Viku Vinayakram and the unparalleled technical speed and tonal clarity introduced to the Kanjira by Harishankar. Collectively, these instrumentalists fundamentally revolutionized the acoustical and structural parameters of wind and percussion instruments, ensuring their indispensable prominence in musical performance.*
Based on the above source, attempt the following five questions.

**296.** Who introduced revolutionary, highly expressive blowing techniques to the evolutionary trajectory of the Flute?
(A) Sarabha Sastri
(B) N.Ramani
(C) Sheikh Chinna Moulana

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(D) The elimination of structural motifs in traditional devotional singing

**254.** Why do musicologists analyze the structural motifs in the works of these early contributors?
(A) To discredit the validity of later complex compositional forms
(B) To prove that early music completely lacked systematic structures
(C) To demonstrate the superiority of contemporary lyrical forms
(D) To trace the evolution of devotional music

**255.** What role did this continuous early tradition play in the broader trajectory of Indian music?
(A) It permanently halted the evolution of diverse regional musical styles.
(B) It restricted musical compositions to a single subcontinent dialect only.
(C) It laid the groundwork for later complex compositional forms.
(D) It replaced all prior pedagogical systems with simple unstructured chanting.

**Direction :** Please read the following source carefully.

*A critical examination of the Dasa Kuta movement reveals its transformative role in formalizing musical pedagogy and composition. Academic discourse on this movement centralizes Purandara Dasa, acknowledging his indispensable contribution to the systematization of fundamental musical exercises and structural paradigms. Case studies of musical evolution concurrently highlight the monumental impact of Annamacharya and the broader lineage of Tallapaka composers. These composers systematically categorized musical forms and integrated rich vernacular poetry with complex melodic structures. Furthermore, the contributions of Bhadrachala Ramadasa demonstrate an expansion of this devotional-musical synthesis, establishing templates that significantly influenced the performative and compositional practices of subsequent generations. Researchers note that the structural innovations introduced by the Dasa Kuta tradition, particularly those of Purandara Dasa, functioned as a definitive pedagogical cornerstone for music education. Simultaneously, the vast compositional output of Annamacharya and the Tallapaka composers provided a diverse repository of thematic and rhythmic models. The integration of these pedagogical frameworks with the emotionally resonant compositions of Bhadrachala Ramadasa created a robust, multi-dimensional musical tradition. This synthesis not only standardized early learning but also enriched the advanced concert repertoire, ensuring the preservation and structured transmission of the art form.*

Based on the above source, attempt the following five questions.

**256.** What was Purandara Dasa's indispensable contribution to the Dasa Kuta movement?
(A) The invention of new stringed instruments for modern concert performances
(B) Systematizing fundamental exercises and structural paradigms
(C) The exclusive documentation of ancient secular poetry and literature
(D) The establishment of competitive and performative festivals for artists

**257.** How did Annamacharya and the Tallapaka composers influence musical evolution?
(A) By eliminating poetic elements to focus entirely on advanced rhythmic mathematics
(B) By rejecting earlier melodic structures in favor of unstructured solo performances
(C) By isolating musical pedagogy from the realities of actual compositional practice
(D) Categorizing musical forms and integrating vernacular poetry

**258.** What specific impact is attributed to the contributions of Bhadrachala Ramadasa?
(A) Expanded devotional-musical synthesis influencing future generations
(B) The restriction of musical education to only fundamental exercises
(C) The creation of purely instrumental and thematic models for study
(D) The dismantling of the pedagogical cornerstone originally built by Purandara Dasa

**259.** According to researchers, what served as a definitive pedagogical cornerstone for music education?
(A) The unrecorded performative practices of later professional musicians

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# ANSWERS

1. (B) Harishankar
In the realm of South Indian percussion, certain artists are synonymous with specific instruments. Harishankar is widely celebrated for his unparalleled mastery over the Kanjira, a small frame drum. His technical brilliance and rhythmic complexity elevated the instrument's status within classical ensembles. Other artists mentioned, like Palghat Mani Iyer, were primarily legends of the mridangam instead of the kanjira.

2. (C) Statement I is true but Statement II is false
The Sangeeta Mummurthy, or the Trinity of Carnatic music, consists of Tyagaraja, Muttuswami Dikshitar, and Syamasastry. Therefore, the first claim is accurate. However, Purandara Dasa is considered the Pitamaha or grandfather of Carnatic music, placing him well before the Trinity period. Thus, he cannot be classified among the post-Trinity composers as suggested in the second claim provided here.

3. (C) Karaikudi Samba Siva Iyer
Understanding the specializations of classical musicians is vital for correct categorization. M.S. Subbalakshmi, D.K. Pattammal, and M.L. Vasantkumari are renowned as the female trinity of Carnatic vocal music. Conversely, Karaikudi Samba Siva Iyer was a legendary exponent of the Veena, representing the Karaikudi style. Because his primary contribution was instrumental rather than vocal, he is the exception in this list.

4. (D) S.Balachander - Veena
Identifying the correct pairing of an artist and their instrument is fundamental in musicology. Mysore Chowdiah was a violinist, while T.N. Krishnan and Viku Vinayakram specialized in the violin and ghatam, respectively. S. Balachander was a world-renowned virtuoso of the Veena, famous for his unique style and technical innovations. This makes the association between him and the veena the only accurate pair.

5. (C) Sheikh Chinna Moulana
The nadaswaram is a powerful wind instrument essential to South Indian tradition. Among the listed musicians, Sheikh Chinna Moulana stands out as a legendary master who brought great refinement and popularity to this instrument. T.R. Mahalingam was a flautist, Dwaram Venkataswami Naidu was a violinist, and Palani Subramaniam was a mridangam player. Therefore, only Sheikh Chinna Moulana fits the requirement for a nadaswaram player.

6. (B) Viku Vinayakram - Mridangam
Accuracy in associating musicians with their respective instruments is necessary for correct identification. Lalgudi Jayaraman was a renowned violinist, and N. Ramani was a master of the flute. Harishankar was famous for playing the kanjira. While Viku Vinayakram is a legendary percussionist, his primary instrument is the ghatam, an earthenware pot, rather than the mridangam. This discrepancy makes the second pair incorrect.

7. (D) The study will cover Post-Trinity composers
Musicological studies often categorize composers based on their chronological relationship to the Trinity of Tyagaraja, Dikshitar, and Syamasastry. Patnam Subramanya Iyer was a prolific composer who lived and worked during the nineteenth century, following the era of the Trinity. Including him in a study ensures that the curriculum encompasses the significant stylistic developments and contributions of the post-Trinity period in music.

8. (A) Purandara Dasa
The Dasa Kuta refers to a tradition of wandering devotional singers and composers in Karnataka who used music to spread spiritual teachings. Purandara Dasa is the most prominent member of this group and is revered as the grandfather of Carnatic music. Jayadeva and Arunagirinathar belong to different traditions and eras. Therefore, Purandara Dasa is the correct individual associated with the specific Dasa Kuta lineage.

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artist. M.S. Subbalakshmi was indeed a legendary vocalist, and Veena Dhanammal was a master of the veena. The Amabalapuzha Brothers were renowned nadaswaram players. However, N. Ramani was a world-famous flautist and was not primarily known as a violinist. Therefore, the statement associating N. Ramani with the violin is the only factually incorrect claim among the provided options.

**43.** (D) Foundational contributors to the music
The Tevaram and Alwars refer to the early devotional poets and saints of South India. The Nayanars composed the Tevaram hymns for Shiva, while the Alwars composed the Divya Prabandham for Vishnu. These works represent the earliest organized textual and musical traditions in the region, dating back many centuries. Because they laid the spiritual and melodic groundwork for future developments, they are defined as the foundational contributors to the music.

**44.** (B) Post-Trinity composer
Classification of composers often depends on their chronological era relative to the Trinity. Patnam Subramanya Iyer was a dominant figure in the late nineteenth and early twentieth centuries who carried forward the tradition of Tyagaraja. Because he lived and composed after the time of the Sangeeta Mummurthy, he is accurately categorized as a post-Trinity composer. He is not part of the Dasa Kuta, the Trinity, or the Tallapaka tradition.

**45.** (C) I, II, III and IV
The Veena is a traditional string instrument with a long history of great exponents. Karaikudi Samba Siva Iyer, Veena Dhanammal, S. Balachander, and Mysore Doraiswami Iyengar are all celebrated figures in the Carnatic tradition who specialized in this instrument. They represent different regional styles and schools of veena playing. Since all four individuals listed are indeed famous veena players, the option including all of them is the correct identification.

**46.** (D) T.N.Krishnan
Identifying a prominent violinist involves distinguishing their instrument from others. Harishankar was a kanjira master, and Viku Vinayakram is a legendary ghatam player. Sheikh Chinna Moulana was a renowned exponent of the nadaswaram. T.N. Krishnan, however, was a world-renowned violin virtuoso who was celebrated for his pure and traditional style. Among the musicians listed, only T.N. Krishnan is recognized primarily as a violinist, making him the correct answer.

**47.** (C) Statement I is true but Statement II is false
Muthutandavar was one of the early pioneers of the Tamil Trinity and a significant composer of krithis, making the first statement accurate. Marimuttupillai was also a prominent composer known for his Tamil compositions and is not primarily categorized as a vocalist in contrast to his role as a creator. Because the second statement misrepresents his primary classification, it is false. Thus, only the first statement remains factually correct in this context.

**48.** (B) M.S.Gopalakrishnan
Identifying the musician who does not play the flute requires knowing their primary instrument. Sarabha Sastri, T.R. Mahalingam, and N. Ramani were all legendary masters who shaped the history of the Carnatic flute. M.S. Gopalakrishnan, however, was a world-renowned violinist famous for his mastery of both Carnatic and Hindustani styles. Because his primary identity was that of a violinist and not a flautist, he is the exception in this group.

**49.** (C) Swati Tirunal - Post Trinity
Correct historical pairing of composers is necessary to identify the accurate option. Syamasastry is a member of the Trinity, not a post-Trinity composer. Purandara Dasa is the grandfather of the music and predates the Trinity. Jayadeva was a medieval poet and not part of the Tanjore Quartette. Swati Tirunal lived in the nineteenth century after the Trinity and is correctly classified as a prominent post-Trinity composer, making this the correct pair.

**50.** (D) I, II, III and IV only
Percussion instruments in the South Indian classical tradition include the mridangam, the ghatam, and the kanjira. Palghat Mani Iyer and Palani Subramaniam are legendary mridangam players, while Viku Vinayakram is a master of the ghatam and Harishankar is known for the kanjira. Mysore Chowdiah, however, was a

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and unique vocalist famous for his deep voice and slow-tempo renditions. Because Ramanathan was a vocalist and not a flautist, the second statement is incorrect. Therefore, only the first assertion is true.

**18.** (A) T.R.Mahalingam
Distinguishing between vocalists and instrumentalists is key to identifying the exception in this list. R.K. Srikanthan, M. Balamurali Krishna, and G.N. Balasubramaniam were all legendary vocalists who significantly shaped the Carnatic music tradition. T.R. Mahalingam, however, was a child prodigy and a revolutionary master of the flute. Because his primary musical identity was as an instrumentalist rather than a vocalist, he does not fit.

**19.** (C) Gopalakrishna Bharati - Post-Trinity composer
Categorizing composers correctly depends on their historical timeline and musical affiliations. Syamasastry is part of the Trinity, not the Dasa Kuta. Jayadeva is an early medieval composer, not a member of the Trinity. Annamacharya was a Tallapaka composer, not part of the Tanjore Quartette. Gopalakrishna Bharati, famous for the Nandanar Charitam, lived during the nineteenth century and is accurately classified as a post-Trinity composer.

**20.** (D) I, II and III only
Identifying instrumentalists requires grouping them by their primary performance tool. Dwaram Venkataswami Naidu, T.N. Krishnan, and M.S. Gopalakrishnan are all celebrated legends of the violin, each representing different styles and schools of playing. N. Ramani, on the other hand, was a renowned master of the flute. Therefore, only the first three musicians are correctly identified as violinists, while the fourth belongs to a different category.

**21.** (C) Tevaram and Alwars
The earliest textual and musical traditions in South India are rooted in devotional poetry and hymns. The Tevaram refers to the hymns composed by the Nayanars in praise of Shiva, while the Alwars were Vaishnavite saints who composed the Divya Prabandham. These works predate the Trinity and the Dasa Kuta traditions, forming the foundational core of the regional musical and spiritual heritage.

**22.** (B) Harishankar - Mridangam
Accuracy in matching artists to their instruments is essential for musical literacy. S. Balachander was a veena virtuoso, and N. Ramani was a flute legend. Viku Vinayakram is synonymous with the ghatam. While Harishankar was a legendary percussionist, his fame and mastery were centered on the Kanjira, not the mridangam. This mismatch between the artist and his primary instrument makes the second pair the incorrect one.

**23.** (D) Nadaswaram
Namagiri Pettai Krishnan was an eminent musician who specialized in the nadaswaram, a traditional double-reed wind instrument. He was known for his melodious renditions and technical skill, which earned him wide recognition and several prestigious awards. He did not specialize in the violin, flute, or veena. His contribution remains a significant part of the legacy of nadaswaram music in the classical and folk traditions of India.

**24.** (A) Purandara Dasa
The Dasa Kuta tradition consists of saint-composers who used the Kannada language to express their devotion. Purandara Dasa is the central figure of this movement and is credited with systematizing the basics of Carnatic music pedagogy. While the other composers mentioned belong to the post-Trinity era or different regional traditions, Purandara Dasa is the one who uniquely bridges the early devotional era through the Dasa Kuta.

**25.** (C) I, II, III and IV only
Distinguishing between vocalists and instrumentalists involves identifying their primary performance roles. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N. Balasubramaniam, and Maharajapuram Vishwanatha Iyer were all legendary vocalists who defined the modern concert format. Lalgudi Jayaraman, although a composer and occasionally a vocalist, was primarily celebrated as one of the greatest violinists. Therefore, only the first four individuals are classified as prominent vocalists.

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**26.** (A) Semangudi Srinivas Iyer is a prominent vocalist.
Evaluating the accuracy of musical statements requires knowing the roles of famous artists. Semangudi Srinivas Iyer was a doyen of Carnatic vocal music, making the first statement correct. Syamasastry was part of the Trinity, not post-Trinity. Mysore Doraiswami Iyengar was a veena player, not a violinist. ChittiBabu was a renowned veena virtuoso, not a mridangam player. Thus, only the first statement provides a factually accurate description.

**27.** (D) T.R.Mahalingam
Among the artists listed, each is a master of a different musical domain. S. Balachander was a veena player, Palghat Mani Iyer was a mridangam maestro, and M.S. Gopalakrishnan was a legendary violinist. T.R. Mahalingam, often known as Mali, was a child prodigy who revolutionized the technique of playing the Carnatic flute. His innovative approach and breath control made him the most prominent flautist among the choices.

**28.** (B) T.N.Krishnan is a Nadaswaram player.
Correctly identifying the primary instrument of legendary musicians is necessary to find the incorrect statement. Karaikudi Samba Siva Iyer and Mysore Doraiswami Iyengar are correctly associated with the veena, and Palani Subramaniam was indeed a master of the mridangam. However, T.N. Krishnan was a world-renowned violinist. Associating him with the nadaswaram is factually wrong, making the second statement the only incorrect choice in this list.

**29.** (C) The trinity of Syamasastry, Tyagaraja, and Dikshitar
In Carnatic music, the term Sangeeta Mummurthy translates to the Three Jewels of Music. This title refers specifically to the three most influential composers who flourished during the late eighteenth and early nineteenth centuries: Syamasastry, Tyagaraja, and Muttuswami Dikshitar. They are credited with perfecting the musical forms and structures used today. The term does not refer to vocalists, instrumentalists, or post-Trinity groups.

**30.** (A) II, IV, III, I
Establishing a chronological sequence for early musical entities requires looking at their historical periods. The Alwars and the Tevaram hymns represent the earliest devotional movements in South India. Jayadeva, the composer of the Gita Govinda, followed in the twelfth century. Purandara Dasa, the father of Carnatic music, lived in the fifteenth and sixteenth centuries. Therefore, the sequence starting with Tevaram and Alwars is correct.

**31.** (A) Annamacharya
The Tallapaka tradition refers to a family of composers from Andhra Pradesh who dedicated their work to Lord Venkateswara. Tallapaka Annamacharya is the most famous figure of this lineage, having composed thousands of sankirtanas. While Tyagaraja, Muthutandavar, and Swati Tirunal are legendary composers in their own right, they belong to different traditions and historical periods. Only Annamacharya is identified as a prominent composer of the Tallapaka tradition.

**32.** (C) Statement I is true but Statement II is false
Chembai Vaidyanatha Bhagavatar was a celebrated and powerful vocalist in the Carnatic tradition, which validates the first statement. K.V. Narayana Swamy, while a master of traditional music, was also a prominent vocalist and was not primarily associated with playing the veena. Because the second statement misidentifies Narayana Swamy's primary musical role, it is false, making the third option the correct assessment of the provided statements.

**33.** (B) Dwaram Venkataswami Naidu
To identify the exception in a list of vocalists, one must recognize the primary craft of each artist. R.K. Srikanthan, M. Balamurali Krishna, and D.K. Pattammal were all legendary vocalists. Dwaram Venkataswami Naidu, however, was a distinguished violinist who was famous for his solo performances and technical mastery of the instrument. Since he was primarily an instrumentalist rather than a vocalist, he does not belong to this group.

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**34.** (A) Muttuswami Dikshitar - Sangeeta Mummurthy
Correct categorization of composers is essential for understanding their historical and musical roles. Muttuswami Dikshitar is indeed one of the three pillars of the Sangeeta Mummurthy, or the Trinity. Bhadrachala Ramadasa is an early pre-Trinity composer, not post-Trinity. Arunachala Kavirayar is not part of the Dasa Kuta, and Syamasastry belongs to the Trinity, not the Tallapaka tradition. Thus, the first pair is the only correct association.

**35.** (A) Both A and R are true and R is the correct explanation of A.
Palghat Mani Iyer and Palani Subramaniam are two of the most revered names in the history of Carnatic percussion. They are frequently studied and discussed together because they were contemporaries who represented the pinnacle of rhythmic artistry. Both specialized in playing the mridangam, which is the reason for their classification into the same group. Thus, the assertion is true, and the reason provided perfectly explains the categorization.

**36.** (D) T.R.Mahalingam - Nadaswaram
Matching musicians to their primary instruments is necessary to identify the incorrect pair. ChittiBabu was a veena virtuoso, and Lalgudi Jayaraman was a legendary violinist. Harishankar is correctly identified as a master of the kanjira. T.R. Mahalingam, however, was a revolutionary flautist who changed the course of flute playing. Associating him with the nadaswaram is factually incorrect, making the last pair the one that does not fit.

**37.** (C) Post Trinity composers
Tyagaraja and Muttuswami Dikshitar are members of the Sangeeta Mummurthy, or the Trinity, who established the foundations of modern Carnatic music. In academic and historical contexts, they are often studied as a distinct group separate from those who followed them. The composers who lived and worked after their era are classified as post-Trinity composers. This chronological distinction helps scholars understand the evolution of musical forms before and after the Trinity's influence.

**38.** (B) Post Trinity composers
In the historical classification of Carnatic music, the Trinity era marks a central turning point. The groups that preceded them, such as the Alwars, Tevaram composers, and the Dasa Kuta, are categorized as pre-Trinity. The group of composers who immediately followed the era of Syamasastry, Tyagaraja, and Dikshitar and continued their legacy or developed new styles is conceptually and chronologically identified as the post-Trinity composers.

**39.** (D) M.L.Vasantkumari is a prominent vocalist.
Evaluating the roles of these artists requires specific knowledge of their careers. Brinda and Mukta were famous vocalists, not violinists. Viku Vinayakram is a master of the ghatam, while Harishankar was the one associated with the kanjira. Sarabha Sastri was a pioneering flautist, not a veena player. M.L. Vasantkumari was indeed a legendary and highly influential Carnatic vocalist. Therefore, the statement regarding M.L. Vasantkumari is the only factually correct option.

**40.** (A) P-1, Q-2, R-3, S-4
Assigning categories to these musicians confirms their primary roles in the Carnatic tradition. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, and G.N. Balasubramaniam were all legendary vocalists who significantly influenced the concert format and style. S. Balachander was a renowned and innovative virtuoso of the Veena. Therefore, matching the first three to the vocalist category and the last to the veena player category provides the correct and logical sequence.

**41.** (C) Swati Tirunal
Post-Trinity composers are those who flourished after the era of the great Trinity of Tyagaraja, Dikshitar, and Syamasastry. Swati Tirunal, the Maharaja of Travancore, was a prolific composer who lived in the nineteenth century, making him a key post-Trinity figure. Purandara Dasa, Jayadeva, and Annamacharya all belong to earlier historical periods and are considered pre-Trinity or foundational contributors. Thus, Swati Tirunal is the correct choice here.

**42.** (A) N.Ramani is a prominent violinist.
Identifying the incorrect statement requires verifying the musical specialization of each

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and instrumentalist. However, in the context of standard musical classification and his primary public career, he is most appropriately described as a prominent vocalist. He was celebrated for his unique voice, wide range, and innovative approach to the Carnatic tradition. He is not primarily categorized as a flautist, post-Trinity composer, or mridangam artist, although he possessed skills in several areas.

**75.** (A) I, II, III and IV only
Identifying violinists involves grouping those who specialized in the instrument. T.N. Krishnan, M.S. Gopalakrishnan, Lalgudi Jayaraman, and Mysore Chowdiah are all legendary figures who defined various schools of Carnatic violin playing. T.R. Mahalingam, however, was a revolutionary flautist and did not belong to the violin category. Therefore, only the first four musicians listed are correctly identified as violinists. This distinction ensures that instrumental specializations are accurately recorded according to their primary musical contributions.

**76.** (B) ChittiBabu
Among the musicians listed, each has a distinct instrumental specialty. T.N. Krishnan was a violinist, Sarabha Sastri was a flautist, and Harishankar was a kanjira player. ChittiBabu was a legendary virtuoso of the Veena, famous for his expressive style and technical innovations. He dedicated his entire career to this specific string instrument. Therefore, only ChittiBabu is recognized as a veena player among the given choices, making him the correct answer for this particular question.

**77.** (C) Statement I is true but Statement II is false
S. Balachander was a world-renowned and innovative veena player, so the first statement is correct. N. Ramani was one of the most famous and influential masters of the Carnatic flute and was not associated with playing the mridangam. Because the second statement misidentifies the primary instrument of N. Ramani, it is factually incorrect. Thus, the assessment of these two statements is that the first one is true while the second one is false.

**78.** (A) Lalgudi Jayaraman
Identifying the exception among these artists requires knowing their primary instrument. Sarabha Sastri, T.R. Mahalingam, and N. Ramani were all legendary figures who pioneered and advanced the art of playing the Carnatic flute. Lalgudi Jayaraman, however, was a world-renowned violinist and composer who is considered one of the greatest masters of the violin. Because his primary musical identity was as a violinist and not a flautist, he is the only one who does not fit.

**79.** (C) Palghat Mani Iyer - Mridangam
Correct pairing of artists and instruments is essential for musical accuracy. Palani Subramaniam was a mridangam player, not a ghatam master. Viku Vinayakram is famous for the ghatam, not the kanjira. Harishankar was a kanjira virtuoso, not a nadaswaram player. Palghat Mani Iyer is universally recognized as one of the greatest legends of the mridangam. Since this pair correctly matches the artist with his primary instrument, it is the only accurate choice among the options.

**80.** (A) I, II, III, IV
Establishing the chronological order of these entities involves looking at their historical periods. The Tevaram hymns represent the earliest devotional music. Jayadeva composed the Gita Govinda in the twelfth century. Purandara Dasa, the father of Carnatic music, lived in the fifteenth and sixteenth centuries. The Sangeeta Mummurthy, or the Trinity, flourished in the late eighteenth and early nineteenth centuries. Therefore, this sequence starting with Tevaram and ending with the Trinity is the correct historical timeline.

**81.** (C) Muttuswami Dikshitar
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers to a specific group of three composers: Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Any academic study of this group must include these three individuals. Swati Tirunal, Gopalakrishna Bharati, and Patnam Subramanya Iyer are all important composers, but they belong to the post-Trinity era and are not members of the specific Trinity group. Therefore, only Muttuswami Dikshitar is a correct inclusion for a study on the Trinity.

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renowned violinist and does not belong to this specific percussion group. Therefore, only the first four artists are associated with percussion instruments.

**51.** (C) Syamasastry, Tyagaraja, Muttuswami Dikshitar
An academic discussion on the Sangeeta Mummurthy, or the Trinity of Carnatic music, must focus on the three composers who lived during the same era and revolutionized the art form. This trio consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. While the other groups mentioned are important composers from different periods, such as the pre-Trinity or post-Trinity eras, they are not part of the specific group known as the Trinity.

**52.** (B) M.Balamurali Krishna - Flute
Identifying the incorrect pair requires knowing the primary musical domain of each artist. D.K. Pattammal, R.K. Srikanthan, and M.S. Subbalakshmi were all legendary and highly influential vocalists. M. Balamurali Krishna was also primarily a world-renowned and versatile vocalist, as well as a composer and violinist. Associating his primary category as a flautist is incorrect, as that role was held by others like Mali or Ramani.

**53.** (D) One studies prominent vocalists
Brinda and Mukta were legendary sisters who were custodians of the authentic Dhanammal school of music. They were primarily known for their vocal expertise, especially in the rendition of nuanced padams and javalis. Studying their work or their performance history involves engaging with the traditions of prominent vocalists in Carnatic music. They are not associated with studying veena techniques, nadaswaram repertoires, or ghatam rhythms, making the vocalists option correct.

**54.** (A) Harishankar
Rhythmic expertise in Carnatic music is often tied to a specific artist's mastery of an instrument. While Viku Vinayakram is the master of the ghatam and Palani Subramaniam is a mridangam legend, Harishankar is regarded as the unparalleled virtuoso of the Kanjira. N. Ramani, being a flautist, is not involved in percussion. Therefore, anyone wishing to study the specific rhythms of the kanjira would focus on the work and techniques of Harishankar.

**55.** (C) T.N.Krishnan and M.S.Gopalakrishnan are violinists.
Evaluating musical statements requires checking the facts about each artist's specialization. ChittiBabu was a veena player, not a flautist. Dwaram Venkataswami Naidu was a violinist, not a vocalist. Maharajapuram Vishwanatha Iyer was a legendary vocalist, not a nadaswaram player. T.N. Krishnan and M.S. Gopalakrishnan are indeed two of the most famous and influential violinists in the history of Carnatic music, making this the only correct statement among the options.

**56.** (A) Purandara Dasa
The Dasa Kuta tradition consists of saint-composers who wrote devotional songs in the Kannada language. Purandara Dasa is the most significant figure in this group and is honored as the Pitamaha of Carnatic music. Swati Tirunal and Syamasastry are part of the post-Trinity and Trinity eras, respectively, while Lalgudi Jayaraman was a violinist and composer from a much later time. Thus, only Purandara Dasa belongs to the Dasa Kuta.

**57.** (D) Mysore Chowdiah is a prominent Mridangam player.
Identifying the incorrect statement involves verifying the roles of these various musical figures. Arunachala Kavirayar is indeed a composer, and the Tanjore Quartette are correctly classified as post-Trinity. Sheikh Chinna Moulana was a renowned nadaswaram player. Mysore Chowdiah, however, was a legendary violinist famous for his seven-stringed instrument. Associating him with the mridangam is factually wrong, making this the only incorrect statement in the provided list of options.

**58.** (B) Ghatam
Viku Vinayakram is a world-famous percussionist who is synonymous with the Ghatam, an earthenware pot used as a rhythmic instrument. He has played a crucial role in bringing this traditional instrument to international prominence through his work in both classical and fusion music. He is not primarily known for playing the kanjira, mridangam, or nadaswaram.

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Therefore, his musical identity is defined by his mastery of the ghatam, making that the correct choice.

**59.** (C) Swati Tirunal, Gopalakrishna Bharati, Patnam Subramanya Iyer
Post-Trinity composers are those who lived and worked after the period of the great Trinity. Swati Tirunal, Gopalakrishna Bharati, and Patnam Subramanya Iyer are all key figures from the nineteenth and early twentieth centuries who significantly expanded the Carnatic repertoire. The other groups mentioned represent the Trinity themselves, the early foundational traditions like Tevaram, or pre-Trinity devotional composers like Purandara Dasa and Annamacharya. Thus, this group is the correct post-Trinity classification.

**60.** (A) Both A and R are true and R is the correct explanation of A.
The term Sangeeta Mummurthy specifically identifies the most influential trio in Carnatic music history. This group is comprised of the three great composers Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Because they are formally categorized under this specific label in musical theory and history, the given reasoning directly supports the claim that these three individuals are collectively known by this title. This makes both the assertion and reason true and linked.

**61.** (A) Annamacharya
The Tallapaka family, particularly Annamacharya, is famous for composing thousands of sankirtanas in praise of Lord Venkateswara at Tirupati. Annamacharya is the most prominent figure of this tradition and is credited with formalizing the padakavita style. Jayadeva and Purandara Dasa belong to different regions and traditions, while Tyagaraja is part of the later Trinity. Therefore, only Annamacharya is recognized as a prominent composer from the specific Tallapaka lineage and tradition.

**62.** (C) Statement I is true but Statement II is false
Maharajapuram Vishwanatha Iyer was a legendary vocalist known for his creative and melodious style, which makes the first statement correct. Semangudi Srinivas Iyer, however, was also a doyen of Carnatic vocal music and not a violinist. Because the second statement misidentifies the primary musical identity of Semangudi Srinivas Iyer, it is false. Therefore, the overall assessment is that the first statement is true while the second one is incorrect.

**63.** (C) Palghat Mani Iyer
To identify the exception, one must distinguish between those who created musical works and those who were primarily performers. Bhadrachala Ramadasa, Arunagirinathar, and Marimuttupillai are all recognized as composers who wrote hymns and songs. Palghat Mani Iyer, while a titan of Carnatic music, was a legendary mridangam player and not primarily classified as a composer. Since his contribution was as an instrumentalist, he is the one who is not categorized as a composer.

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**64.** (D) Namagiri Pettai Krishnan - Nadaswaram
Finding the correct pair requires matching each musician with their actual instrument. Harishankar played the kanjira, not the ghatam. Viku Vinayakram plays the ghatam, not the kanjira. Palani Subramaniam was a master of the mridangam, not the flute. Namagiri Pettai Krishnan was a famous and highly respected exponent of the nadaswaram. Because this is the only pair where the artist matches their primary instrument, it is the correct choice among the options provided.

**65.** (C) P-4, Q-3, R-2, S-1
Matching these composers with their respective groups involves knowing their historical and stylistic classifications. Tyagaraja is a central figure of the Sangeeta Mummurthy. Swati Tirunal is a prominent post-Trinity composer. Purandara Dasa is the leading figure of the Dasa Kuta tradition. Annamacharya is the most famous of the Tallapaka composers. Aligning these individuals with their categories provides the correct sequence and demonstrates a clear understanding of the different eras and lineages in Carnatic music.

**66.** (B) ChittiBabu - Violin
Identifying the incorrect pair involves verifying the primary instrument of each musician. Mysore Doraiswami Iyengar was a veena player, Lalgudi Jayaraman was a violinist, and T.R. Mahalingam was a flautist. These associations are correct. ChittiBabu, however, was a legendary virtuoso

of the veena and was not a violinist. Because the second pair misidentifies ChittiBabu's instrument, it is the incorrect association among the provided choices. This ensures accuracy in recognizing these famous instrumentalists.

**67.** (D) Viku Vinayakram
For a concert specifically requiring a ghatam player, the selection must be an artist specialized in that instrument. Harishankar was a master of the kanjira, Palghat Mani Iyer was a legend of the mridangam, and N. Ramani was a world-famous flautist. Viku Vinayakram is the most renowned proponent of the ghatam, having brought this earthenware percussion instrument to the global stage. Therefore, he is the correct and only appropriate choice for a ghatam performance.

**68.** (A) Post Trinity composers
The Tanjore Quartette consisted of four brothers who were students of Muttuswami Dikshitar and flourished in the nineteenth century. They were responsible for creating many varnams, kritis, and the formal structure of the Bharatanatyam dance repertoire. Because their work appeared after the period of the great Trinity, they are conceptually and chronologically classified under the category of post-Trinity composers. They do not belong to the pre-Trinity, Trinity, or vocalist categories in historical terms.

**69.** (C) D.K. Pattammal is a prominent vocalist.
Accuracy in identifying the roles of female Carnatic musicians is essential for correct classification. M.L. Vasantkumari and M.S. Subbalakshmi were both legendary vocalists, not veena players or violinists. Brinda and Mukta were also a famous vocal duo, not flautists. D.K. Pattammal was one of the most respected and pioneering vocalists in the history of Carnatic music. Therefore, the statement identifying D.K. Pattammal as a prominent vocalist is the only factually correct option provided.

**70.** (A) I, II and III only
Identifying nadaswaram players requires distinguishing them from other instrumentalists. Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan are all celebrated exponents of the nadaswaram, a traditional double-reed wind instrument. Sarabha Sastri, however, was a pioneering and legendary master of the flute. Therefore, only the first three individuals mentioned are correctly identified as nadaswaram players, while the fourth belongs to a different instrumental category. This distinguishes wind instrument specializations clearly.

**71.** (D) Tevaram, Alwars, Jayadeva
Competency in early musical traditions involves identifying the sequence of foundational composers and works. The Tevaram and Alwar hymns represent the earliest devotional poetry and music of South India. Jayadeva, the author of the Gita Govinda, followed them in the twelfth century. The other options mix composers from later periods, such as the Trinity or post-Trinity eras. Therefore, the sequence starting with the Tevaram and Alwars represents the most accurate list of early contributors.

**72.** (B) Bhadrachala Ramadasa is a prominent vocalist.
Identifying the incorrect statement requires verifying the primary role of each individual. Gopalakrishna Bharati was a post-Trinity composer, and M.D. Ramanathan and K.V. Narayana Swamy were both legendary vocalists. Bhadrachala Ramadasa, while his songs are sung by vocalists, is primarily recognized in music history as a significant pre-Trinity composer who influenced Tyagaraja. Classifying him primarily as a vocalist rather than a composer is inaccurate, making the second statement the incorrect one in this set.

**73.** (C) Nadaswaram players
The Amabalapuzha Brothers were a famous musical duo who achieved great distinction for their mastery of the nadaswaram. They were particularly known for their contributions to temple music and their technical proficiency on this large wind instrument. They were not primarily recognized as veena players, violinists, or mridangam players. Their legacy is firmly rooted in the history of nadaswaram performance in South India, making the wind instrument category the correct and appropriate definition for them.

**74.** (D) Prominent Vocalist
M. Balamurali Krishna was a multifaceted musical genius who excelled as a composer

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**9.** (C) Amabalapuzha Brothers are associated with Nadaswaram.
Evaluating the roles of various Carnatic musicians requires distinguishing between vocalists and instrumentalists. Palghat Mani Iyer was a mridangam legend, not a violinist. Chembai Vaidyanatha Bhagavatar was a celebrated vocalist rather than a flautist. Brinda and Mukta were famous as a vocal duo. The Amabalapuzha Brothers are correctly identified in musical history as prominent and influential exponents of the nadaswaram, a traditional wind instrument.

**10.** (A) Both A and R are true and R is the correct explanation of A.
In the history of Carnatic music, Tyagaraja and Muttuswami Dikshitar are frequently grouped together because they represent the pinnacle of compositional excellence. Along with Syamasastry, they constitute the Sangeeta Mummurthy, commonly known as the Trinity. Since their membership in this specific group is the primary reason for their academic and performance-based pairing, the reason provided accurately explains the assertion made about them.

**11.** (D) Veena Dhanammal and Mysore Doraiswami Iyengar
The Veena has been graced by many legendary performers throughout the history of South Indian classical music. Veena Dhanammal was famous for her nuanced and traditional style, while Mysore Doraiswami Iyengar was a celebrated virtuoso from the Mysore tradition. While the other listed individuals were famous vocalists, violinists, or flautists, only this specific pair is recognized for their mastery of the veena.

**12.** (B) Arunachala Kavirayar is part of the Sangeeta Mummurthy.
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers exclusively to three composers: Tyagaraja, Muttuswami Dikshitar, and Syamasastry. Arunachala Kavirayar is a distinguished composer known for the Rama Natakam, but he is not a member of this specific trio. While Jayadeva is an early contributor and Swati Tirunal is a post-Trinity composer, the claim regarding Arunachala Kavirayar is factually incorrect.

**13.** (C) Prominent vocalists
Brinda and Mukta were legendary sisters who belonged to a prestigious musical lineage and were renowned for their authentic rendition of the Dhanammal school. They were celebrated for their mastery over complex compositions like padams and javalis. Throughout their careers, they were primarily recognized as prominent vocalists rather than instrumentalists or composers. Their legacy continues to influence the traditional vocal style today.

**14.** (D) They are prominent post-Trinity composers.
The Tanjore Quartette consisted of four brothers—Chinnayya, Ponnayya, Sivanandam, and Vadivelu—who were disciples of Muttuswami Dikshitar. They flourished in the nineteenth century and were responsible for formalizing the Bharatanatyam margam. Because they were active after the era of the Trinity and made significant contributions to musical and dance repertoire during that time, they are correctly classified as prominent post-Trinity composers.

**15.** (A) P-3, Q-1, R-4, S-2
Matching these musicians with their instruments requires specific knowledge of their contributions to Carnatic music. Mysore Chowdiah was an innovative violinist famous for the seven-stringed violin. Sarabha Sastri was the first great pioneer of the Carnatic flute. Sheikh Chinna Moulana was a renowned master of the nadaswaram. Finally, Palghat Mani Iyer is regarded as one of the greatest mridangam players in history.

**16.** (B) Viku Vinayakram
The ghatam is a unique percussion instrument consisting of an earthenware pot played with the fingers and palms. Viku Vinayakram is arguably the most famous proponent of this instrument, having gained international acclaim for his rhythmic precision. While Palani Subramaniam and Harishankar specialized in the mridangam and kanjira respectively, and ChittiBabu was a veena player, Vinayakram is the primary figure associated with the ghatam.

**17.** (C) Statement I is true but Statement II is false
K.V. Narayana Swamy was a highly respected vocalist known for his adherence to tradition and emotive singing style. Thus, the first statement is correct. M.D. Ramanathan was also a legendary

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**82.** (B) G.N Balasubramaniam - Violinist
Identifying the incorrect pair involves checking the primary role of each musician. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, and Chembai Vaidyanatha Bhagavatar were all legendary and highly influential vocalists. G.N. Balasubramaniam, while he influenced many instrumentalists, was himself a world-famous and pioneering vocalist. Classifying him primarily as a violinist is incorrect, as that was not his main performance role. This makes the second option the only incorrect pairing among the choices provided.

**83.** (D) A Post-Trinity composer
Classification of composers in the Carnatic tradition is often determined by their era relative to the Trinity. Patnam Subramanya Iyer was a prolific and influential composer who lived in the late nineteenth and early twentieth centuries. Because he flourished after the time of Tyagaraja, Dikshitar, and Syamasastry, he is categorized as a post-Trinity composer. He does not belong to the Dasa Kuta, the Tallapaka tradition, or the Alwar saints, making the post-Trinity label the correct one.

**84.** (A) Sangeeta Mummurthy
The trio consisting of Syamasastry, Tyagaraja, and Muttuswami Dikshitar is considered the most important group of composers in the history of Carnatic music. They are collectively known as the Sangeeta Mummurthy, which translates to the Three Jewels or Trinity of Music. The other terms mentioned, such as Tanjore Quartette, Dasa Kuta, or Tallapaka, refer to different groups of composers from different eras or traditions. Therefore, Sangeeta Mummurthy is the appropriate grouping for these three.

**85.** (A) Both A and R are true and R is the correct explanation of A.
Swati Tirunal and Gopalakrishna Bharati were both significant composers who lived during the nineteenth century. They are frequently grouped together in musical curricula and discussions because they represent the era that followed the Trinity. Since they both belong to the post-Trinity category, the reason provided accurately explains why they are classified together. This makes both the assertion and the reason true and logically connected in the context of Carnatic music history.

**86.** (A) Sheikh Chinna Moulana
Among the musicians listed, only one is recognized as a master of the nadaswaram. Palani Subramaniam was a mridangam player, M.S. Gopalakrishnan was a violinist, and Mysore Doraiswami Iyengar was a veena player. Sheikh Chinna Moulana was a legendary virtuoso who achieved great fame for his skill on the nadaswaram, a traditional wind instrument. His work brought significant refinement and popularity to the instrument, making him the only correct choice for an exponent of the nadaswaram.

**87.** (D) Marimuttupillai is categorized as a prominent instrumentalist.
Accuracy in identifying the roles of classical figures is necessary to find the incorrect statement. Arunagirinathar, Muthutandavar, and Arunachala Kavirayar are all correctly recognized as important composers in the Carnatic tradition. Marimuttupillai was also a distinguished composer, particularly famous for his Tamil compositions. Classifying him as a prominent instrumentalist is factually incorrect, as his primary legacy is based on his lyrical and melodic creations rather than his performance on a specific instrument.

**88.** (B) Kanjira
Harishankar was a legendary percussionist in the Carnatic tradition who was primarily known for his extraordinary mastery of the Kanjira. He is credited with elevating the status of this small frame drum through his technical brilliance and rhythmic speed. He is not primarily associated with the mridangam, ghatam, or veena. Therefore, by definition and historical recognition, his musical career is synonymous with the kanjira, making it the only correct identification for his primary instrument.

**89.** (C) A composer of the Dasa Kuta
Purandara Dasa is one of the most influential figures in the history of South Indian music. He belonged to the Dasa Kuta, a group of saint-composers who expressed their devotion in the Kannada language. He is also honored as the Pitamaha of Carnatic music. He is not a member

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wind instrument, nor is it a vocal style. Therefore, this description is correct.

**120.** (D) I, II and III only
Identifying prominent vocalists involves grouping those whose primary career was in vocal performance. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, and G.N. Balasubramaniam were all legendary vocalists who defined the modern concert format. Lalgudi Jayaraman, however, was a world-renowned violinist and composer. Although he possessed vocal knowledge, his primary identity was that of an instrumentalist. Therefore, only the first three individuals are correctly identified as vocalists, while the fourth belongs to a different category.

**121.** (C) Member of the Sangeeta Mummurthy
Tyagaraja is one of the most revered and influential figures in the history of Carnatic music. Along with Muttuswami Dikshitar and Syamasastry, he is a member of the Sangeeta Mummurthy, or the Trinity. He is credited with creating countless kritis that form the core of the modern repertoire. He is not a post-Trinity, Dasa Kuta, or Tallapaka composer. Therefore, his membership in the Sangeeta Mummurthy is his most appropriate and widely recognized classification.

**122.** (B) Mysore Chowdiah
Among the musicians listed, each has a distinct instrumental specialty. Mysore Doraiswami Iyengar and ChittiBabu were both legendary veena players. Sarabha Sastri was a pioneering master of the flute. Mysore Chowdiah was a world-renowned violinist, particularly famous for his innovative seven-stringed violin which enhanced the sound of the instrument in concerts. Therefore, only Mysore Chowdiah is correctly identified as a violinist among the choices provided, making him the only accurate answer for this question.

**123.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of T.N. Krishnan and M.S. Gopalakrishnan. Both were iconic and world-renowned figures in the history of the Carnatic violin. T.N. Krishnan was celebrated for his pure and traditional approach, while M.S. Gopalakrishnan was famous for his mastery of both Carnatic and Hindustani styles on the violin. Since both individuals were indeed legendary violinists, both statements are factually correct. This makes the first option the correct assessment.

**124.** (A) Syamasastry
Identifying the exception among post-Trinity composers requires knowing the era of each musician. Swati Tirunal, Gopalakrishna Bharati, and the Tanjore Quartette are all recognized as composers who flourished after the period of the Trinity. Syamasastry, however, is himself one of the three members of the Sangeeta Mummurthy, or the Trinity. Because he belongs to the Trinity era and not the post-Trinity period, he is the only one who does not fit into this category.

**125.** (C) I, II and III only
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers to a specific group of three influential composers who revolutionized the art form during the same historical period. This trio consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Swati Tirunal was a post-Trinity composer, and Purandara Dasa was a pre-Trinity figure. Therefore, only the first three individuals mentioned constitute the Sangeeta Mummurthy. This ensures that the specific group of the Trinity is accurately identified.

**126.** (A) Namagiri Pettai Krishnan - Nadaswaram
Finding the correct pair requires matching each musician with their actual instrument. Harishankar was a master of the kanjira, not the veena. Viku Vinayakram is a legendary ghatam player, not a flautist. Palani Subramaniam was a titan of the mridangam, not a violinist. Namagiri Pettai Krishnan was an eminent and highly respected exponent of the nadaswaram. Since this is the only pair that accurately associates the artist with his primary instrument, it is the correct choice.

**127.** (D) Vocal performance
M.L. Vasantkumari, Brinda, and Mukta were all legendary female figures in the history of Carnatic music. Their careers were defined by their immense contributions as prominent vocalists. M.L. Vasantkumari was a doyen of the GNB school, while Brinda and Mukta were famous for their mastery of the Dhanammal style.

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Tallapaka composer, and Patnam Subramanya Iyer is a post-Trinity figure. Jayadeva, the author of the Gita Govinda, was a medieval poet and composer from the twelfth century. He is not part of the Dasa Kuta tradition, which consisted of Kannada-speaking saint-composers like Purandara Dasa. Therefore, the third pairing is factually incorrect and the right answer.

**98.** (B) Veena
S. Balachander was a world-renowned and multi-talented artist, but he was most famous for his extraordinary mastery of the Veena. He was known for his innovative techniques and for bringing a unique, expressive voice to this traditional string instrument. He did not specialize in the violin, flute, or ghatam. His legacy is firmly established as one of the most significant and creative veena virtuosos in the history of Carnatic music, making the veena the correct choice.

**99.** (D) Prominent vocalists
Brinda and Mukta were legendary sisters who were celebrated for their mastery of the Dhanammal school of music. They were primarily recognized as prominent vocalists who specialized in the nuanced and traditional rendition of padams and javalis. They were not known as instrumentalists of the veena, members of the Sangeeta Mummurthy, or primarily as post-Trinity composers. Their primary musical role and identity were as vocalists, which is the correct conceptual category for their illustrious careers.

**100.** (A) I, II, III, IV and V
The history of Carnatic music is defined by several legendary performers who represent different styles and eras. R.K. Srikanthan and M. Balamurali Krishna are renowned for their technical skill and creativity. M.S. Subbalakshmi, D.K. Pattammal, and M.L. Vasantkumari are the iconic female trinity of the tradition. Since all five individuals listed in the question are correctly identified as prominent and influential vocalists, the option that includes all of them is the factually accurate choice.

**101.** (C) Patnam Subramanya Iyer is a post-Trinity composer.
Evaluating the accuracy of musical classifications is essential for correct identification. The Tanjore Quartette were post-Trinity composers, not Dasa Kuta. Swati Tirunal was a composer, not primarily a vocalist. Jayadeva was an early medieval composer and not part of the Trinity. Patnam Subramanya Iyer, a prolific composer who followed the era of Tyagaraja, is correctly identified as a post-Trinity composer. This makes the third statement the only factually accurate one among the provided options for this question.

**102.** (A) Sheikh Chinna Moulana and Amabalapuzha Brothers
Identifying prominent nadaswaram players requires knowing the instruments of various artists. T.N. Krishnan and M.S. Gopalakrishnan were violinists. Palghat Mani Iyer and Palani Subramaniam were masters of the mridangam. Sarabha Sastri and N. Ramani were renowned flautists. Sheikh Chinna Moulana and the Amabalapuzha Brothers are both legendary exponents of the nadaswaram, a powerful traditional wind instrument. Therefore, this pair correctly identifies the musicians associated with the nadaswaram, making it the accurate choice among the options.

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**103.** (D) S.Balachander is a prominent flautist.
Identifying the incorrect statement involves checking the primary instrument of each musician. Karaikudi Samba Siva Iyer, Veena Dhanammal, and ChittiBabu are all correctly associated with the veena, as they were renowned virtuosos of that instrument. S. Balachander was also a world-famous veena player, known for his unique and innovative style. Categorizing him as a prominent flautist is factually wrong, as he did not specialize in the flute. Therefore, this is the only incorrect statement provided.

**104.** (B) The three main composers of the Trinity
In the context of Carnatic music, the term Sangeeta Mummurthy refers to the most influential trio of composers who lived during the late eighteenth and early nineteenth centuries. This group consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. They are credited with formalizing and perfecting the musical structures used in classical performances today.

his mastery of the ghatam, an earthenware percussion instrument. Because the ghatam is categorized as a percussion instrument within the Carnatic ensemble, Vinayakram is correctly classified as a percussionist. Since his specific role as a ghatam player is the reason for his general classification, both the assertion and the reason are true and perfectly linked. This ensures accurate categorization of his musical role.

**136.** (D) Annamacharya
The Tallapaka composers were a family of musicians in Andhra Pradesh who dedicated their compositions to Lord Venkateswara. Annamacharya is the most famous figure of this tradition, having composed thousands of sankirtanas. While Purandara Dasa, Syamasastry, and Patnam Subramanya Iyer are all legendary composers, they belong to different traditions and eras. Therefore, by definition and historical classification, the Tallapaka tradition is represented by the prominent figure of Annamacharya among the choices provided.

**137.** (C) He is a Post-Trinity composer.
Classification of composers in Carnatic music often depends on their chronological relationship to the Trinity. Patnam Subramanya Iyer was a dominant composer and teacher who lived in the late nineteenth and early twentieth centuries. Because he flourished after the era of Tyagaraja, Dikshitar, and Syamasastry, he is categorized as a post-Trinity composer. He is not part of the Sangeeta Mummurthy, the early Alwar saints, or primarily known as a ghatam player. This makes post-Trinity the correct description.

**138.** (B) Bhadrachala Ramadasa
To identify a prominent composer, one must distinguish between those who created musical works and those who were primarily performers. Lalgudi Jayaraman and N. Ramani were primarily known as a violinist and flautist, respectively, while Harishankar was a kanjira master. Bhadrachala Ramadasa was a pre-Trinity composer famous for his devotional songs and his influence on Tyagaraja. Therefore, among the choices provided, he is the individual most appropriately categorized primarily as a prominent composer.

**139.** (C) Statement I is true but Statement II is false
Muthutandavar, Marimuttupillai, and Arunachala Kavirayar are all recognized as important composers in the history of Carnatic music, particularly known for their contributions to Tamil musical literature. Therefore, the first statement is correct. However, they were not primarily known as veena players. Their legacy is defined by their lyrical and melodic compositions rather than their performances on a specific instrument. Because the second statement misidentifies their primary musical role, it is false, making the third option correct.

**140.** (A) P-1, Q-2, R-3, S-4
These four musicians—Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar, and K.V. Narayana Swamy—are all legendary figures in the history of Carnatic music. They all shared the same primary professional role as highly influential and celebrated vocalists. Although they belonged to different schools and had unique styles, they are all correctly categorized under the same label of prominent vocalist. Matching each one to this category provides a factually accurate representation of their illustrious musical careers and contributions.

**141.** (C) Sarabha Sastri
To identify the exception in a list of nadaswaram players, one must know the primary instrument of each artist. Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan were all legendary exponents of the nadaswaram. Sarabha Sastri, however, was a pioneering virtuoso of the Carnatic flute and was the first great master to establish it as a concert instrument. Because he was a flautist rather than a nadaswaram player, he is the exception in this group.

**142.** (A) Palghat Mani Iyer - Mridangam
Finding the correct pair requires matching each musician with their actual instrument. Palani Subramaniam was a master of the mridangam, not the flute. Viku Vinayakram is a legendary ghatam player, not a violinist. Harishankar was a virtuoso of the kanjira, not the veena. Palghat Mani Iyer is universally recognized as one of the greatest legends of the mridangam in the history of Carnatic music. Since this pair accurately

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shaped the history of the Carnatic flute. These associations are correct. Sheikh Chinna Moulana, however, was a renowned and highly respected master of the nadaswaram. Associating him with the flute is factually wrong, as his entire career was dedicated to the nadaswaram. Therefore, the second statement is the only incorrect one.

**113.** (C) Post-Trinity composers
The historical timeline of Carnatic music is organized around the era of the Trinity—Tyagaraja, Dikshitar, and Syamasastry. The Tanjore Quartette, consisting of four brothers who were disciples of Muttuswami Dikshitar, flourished in the mid-nineteenth century. Because their career and contributions occurred after the period of the Sangeeta Mummurthy, they are chronologically and conceptually classified as post-Trinity composers. They are not categorized as pre-Trinity, Dasa Kuta, or early Alwar saints in musical history.

**114.** (D) Tallapaka composers
The Annamacharya tradition is rooted in the work of the Tallapaka family of composers from Andhra Pradesh. Tallapaka Annamacharya is the most famous member of this group, known for his thousands of sankirtanas dedicated to Lord Venkateswara. This specific lineage is recognized in musicology as the Tallapaka composers. They are distinct from the Sangeeta Mummurthy, the Tanjore Quartette, or groups of instrumentalists. Therefore, the Tallapaka label is the correct conceptual grouping for this tradition.

**115.** (A) P-3, Q-4, R-1, S-2
Matching these musicians with their instruments involves knowing their professional specializations. Viku Vinayakram is world-famous for the ghatam. Harishankar was a legendary virtuoso of the kanjira. Palghat Mani Iyer is considered one of the greatest masters of the mridangam in the history of Carnatic music. T.R. Mahalingam was a revolutionary flautist. Aligning these individuals with their instruments in this way provides the correct and factually accurate sequence required for this matching task.

**116.** (B) G.N Balasubramaniam is a prominent vocalist.
Evaluating the accuracy of musical statements requires knowing the roles of famous artists. Maharajapuram Vishwanatha Iyer was a legendary vocalist, not a veena player. Semangudi Srinivas Iyer was also a doyen of Carnatic vocal music, not a flautist. Chembai Vaidyanatha Bhagavatar was a celebrated vocalist rather than a ghatam player. G.N. Balasubramaniam was a world-renowned and pioneering vocalist who significantly influenced the modern concert style. Therefore, the statement regarding him is the only factually correct one.

**117.** (B) Tevaram and Alwars
The earliest textual and devotional traditions in South Indian music are found in the hymns of the Tamil saints. The Tevaram refers to the poetry of the Nayanars, while the Alwars composed the Divya Prabandham. These works represent the foundational layers of the region's spiritual and musical heritage, predating the Trinity and post-Trinity eras. While the other options represent later composers or modern vocalists, only the Tevaram and Alwars correctly identify the earliest traditions.

**118.** (A) Arunachala Kavirayar is a prominent vocalist.
Identifying the incorrect statement involves verifying the primary role of each individual. Muthutandavar, Marimuttupillai, and Bhadrachala Ramadasa are all correctly recognized as significant composers in the Carnatic tradition. Arunachala Kavirayar is also a distinguished composer, most famous for his work Rama Natakam. Categorizing him as a prominent vocalist rather than as a composer is inaccurate, as his primary historical and musical legacy is based on his compositions rather than his vocal performances.

**119.** (C) A percussion instrument played by Viku Vinayakram
The Ghatam is a traditional percussion instrument consisting of a specially prepared earthenware pot. It is played by striking the outer surface with the fingers, palms, and wrists. Viku Vinayakram is the most famous virtuoso of this instrument, having gained international acclaim for his mastery and for bringing the instrument into various musical genres. It is not a string or

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The term does not encompass percussion instruments, nineteenth-century vocalists, or post-Trinity string players. It specifically identifies this fundamental trio of composers.

**105.** (C) Palghat Mani Iyer and Palani Subramaniam
Identifying the correct grouping of mridangam players involves distinguishing them from other instrumentalists. Viku Vinayakram and Harishankar specialized in the ghatam and kanjira. T.N. Krishnan and M.S. Gopalakrishnan were violinists. Sarabha Sastri and T.R. Mahalingam were flautists. Palghat Mani Iyer and Palani Subramaniam are widely regarded as the two most legendary and influential masters of the mridangam in the history of Carnatic music. Therefore, they form the most appropriate grouping for this instrument.

**106.** (D) N.Ramani
Among the musicians listed, only one is primarily recognized as a flute player. Lalgudi Jayaraman and Dwaram Venkataswami Naidu were both world-renowned violinists. Harishankar was a legendary master of the kanjira. N. Ramani was a famous virtuoso of the Carnatic flute, having been a disciple of the legendary T.R. Mahalingam. His career was dedicated to performing and teaching the flute. Therefore, N. Ramani is the only individual in this list who is correctly identified as a flautist.

**107.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of M. Balamurali Krishna and M.S. Subbalakshmi. Both were iconic and highly influential figures in the history of Carnatic music. M. Balamurali Krishna was a multifaceted genius celebrated primarily as a vocalist, while M.S. Subbalakshmi is perhaps the most famous Carnatic vocalist of the twentieth century. Since both individuals were indeed prominent vocalists, both statements are factually correct. This makes the first option the correct assessment.

**108.** (B) Mysore Chowdiah
Identifying the exception in a list of veena players requires knowing the primary instrument of each artist. Karaikudi Samba Siva Iyer, Veena Dhanammal, and S. Balachander were all legendary virtuosos of the veena. Mysore Chowdiah, however, was a world-renowned violinist who was particularly famous for his innovative seven-stringed instrument. Because his primary identity and contribution were as a violinist rather than a veena player, he is the one who does not fit into this specific instrumental category.

**109.** (A) Lalgudi Jayaraman - Violin
Finding the correct pair requires matching each musician with their actual instrument. Dwaram Venkataswami Naidu was a violinist, not a veena player. T.N. Krishnan was also a violinist, not a flautist. M.S. Gopalakrishnan was another legendary violinist, not a nadaswaram player. Lalgudi Jayaraman was a world-famous virtuoso of the violin and a distinguished composer. Since this is the only pair that accurately associates the artist with his primary instrument, it is the correct choice among the options.

**110.** (A) Both A and R are true and R is the correct explanation of A.
The trio of Syamasastry, Tyagaraja, and Muttuswami Dikshitar is universally acknowledged as the cornerstone of modern Carnatic music. They are collectively known as the Sangeeta Mummurthy, or the Trinity. This classification is explicitly used in musical theory and history to recognize their unparalleled influence and compositional excellence. Since their formal designation as the Trinity is the exact reason for their grouping, both the assertion and the reason are true and perfectly linked.

**111.** (D) Swati Tirunal
Post-Trinity composers are those who lived and worked after the era of the great Trinity of Tyagaraja, Dikshitar, and Syamasastry. Swati Tirunal, the Maharaja of Travancore, was a prolific composer who flourished in the nineteenth century, making him a key post-Trinity figure. Jayadeva and Purandara Dasa belong to much earlier periods, while Tyagaraja himself is one of the members of the Trinity. Therefore, Swati Tirunal is the only post-Trinity composer among the given choices.

**112.** (B) Sheikh Chinna Moulana - Flute
Identifying the incorrect statement involves checking the primary instrument of each musician. Sarabha Sastri, T.R. Mahalingam, and N. Ramani were all legendary figures who

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Because all these artists specialized in singing rather than playing instruments or dancing, a performance featuring them would naturally be a vocal performance.

**128.** (B) Chembai Vaidyanatha Bhagavatar - Flautist
Identifying the incorrect pair involves checking the primary role of each musician. Ariyakudi Ramanuja Iyengar, G.N. Balasubramaniam, and K.V. Narayana Swamy were all legendary and highly influential vocalists. Chembai Vaidyanatha Bhagavatar was also a world-famous and powerful vocalist, known for his traditional style and deep voice. Categorizing him primarily as a flautist is incorrect, as that was not his main performance role. This makes the second option the only incorrect pairing among the choices.

**129.** (C) Purandara Dasa
The Dasa Kuta tradition consists of saint-composers from Karnataka who wrote devotional songs in Kannada to express their spiritual teachings. Purandara Dasa is the most prominent figure of this movement and is revered as the grandfather of Carnatic music. Syamasastry and Patnam Subramanya Iyer belong to the Trinity and post-Trinity eras, respectively, while Lalgudi Jayaraman was a violinist. Therefore, only Purandara Dasa is studied under the specific lineage of the Dasa Kuta.

**130.** (A) I, II, III, IV
Arranging these musicians according to the specified sequence of instruments requires matching each artist to their primary tool. Karaikudi Samba Siva Iyer was a master of the veena. Mysore Chowdiah was a legendary violinist. Sarabha Sastri was a pioneering virtuoso of the flute. Sheikh Chinna Moulana was a renowned exponent of the nadaswaram. Following this order (Veena, Violin, Flute, Nadaswaram) matches the artists I, II, III, and IV, respectively, making this sequence the correct one.

**131.** (A) Tevaram and Alwars
In the history of South Indian music, the earliest organized traditions are rooted in the devotional poetry and hymns composed by Tamil saints. The Tevaram refers to the hymns of the Nayanars, while the Alwars composed the Divya Prabandham. These works represent the foundational layer of the regional musical heritage, predating the Trinity, the post-Trinity composers, and the vocalists of the twentieth century. Therefore, the Tevaram and Alwars represent the earliest traditions among the options.

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**132.** (B) R.K Srikanthan is a prominent vocalist.
Evaluating the accuracy of musical statements involves knowing the specializations of each artist. M. Balamurali Krishna was a vocalist, not a veena player. M.S. Subbalakshmi was a legendary vocalist, not a violinist. D.K. Pattammal was also a doyen of vocal music and did not play the ghatam. R.K. Srikanthan was indeed a highly respected and prominent vocalist in the Carnatic tradition. Therefore, the statement regarding R.K. Srikanthan is the only factually correct claim among the choices.

**133.** (B) T.R.Mahalingam
Identifying the flautist among the listed musicians requires knowing the primary instrument of each artist. Viku Vinayakram is a master of the ghatam, Harishankar was a kanjira virtuoso, and Palghat Mani Iyer was a legend of the mridangam. T.R. Mahalingam, commonly known as Mali, was a child prodigy and a revolutionary master who fundamentally changed the technique and status of the Carnatic flute. Therefore, he is the only individual in this list who is correctly identified as a flautist.

**134.** (A) Dwaram Venkataswami Naidu is a flautist.
Identifying the incorrect statement involves verifying the primary instrument of each musician. Mysore Chowdiah, Lalgudi Jayaraman, and T.N. Krishnan were all world-renowned and legendary violinists, each defining different schools of playing. These associations are correct. Dwaram Venkataswami Naidu was also a distinguished and pioneering violinist, famous for his solo performances and technical skill. Categorizing him as a flautist is factually incorrect, making the first statement the only inaccurate one among the provided options for this question.

**135.** (A) Both A and R are true and R is the correct explanation of A.
Viku Vinayakram is a world-famous musician who has gained immense recognition for

of the Trinity or a post-Trinity composer, and he was not primarily a veena player. Therefore, his most appropriate and widely recognized classification is as a Dasa Kuta composer.

**90.** (D) P-1, Q-2, R-3, S-4
These four women—M.S. Subbalakshmi, Brinda, M.L. Vasantkumari, and D.K. Pattammal—are among the most legendary figures in the history of Carnatic music. They all shared the same primary professional role as highly influential and celebrated vocalists. Although they belonged to different schools and had unique styles, they are all correctly categorized under the same label of prominent vocalist. Matching each one to this category provides a factually accurate representation of their illustrious musical careers and contributions.

**91.** (A) Mysore Doraiswami Iyengar
Identifying the correct instrumentalist involves knowing the primary tool each musician used. Dwaram Venkataswami Naidu was a violinist, N. Ramani was a flautist, and Harishankar was a kanjira player. Mysore Doraiswami Iyengar, however, was a world-renowned virtuoso of the Veena, representing the distinct Mysore style. He is celebrated for his traditional and melodious approach to the instrument. Therefore, only Mysore Doraiswami Iyengar is correctly identified as a veena player among the musicians provided in the options.

**92.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of K.V. Narayana Swamy and M.D. Ramanathan. Both were highly respected and legendary vocalists who made significant contributions to the Carnatic music tradition. Narayana Swamy was known for his pure style, while Ramanathan was famous for his deep voice and unique renditions. Since both individuals were indeed prominent vocalists, both statements are factually correct. This makes the first option the correct assessment of the provided claims.

**93.** (B) Ariyakudi Ramanuja Iyengar
Distinguishing between composers and performers is necessary to find the exception in this list. Bhadrachala Ramadasa, Arunagirinathar, and Arunachala Kavirayar are all recognized as composers of significant musical works. Ariyakudi Ramanuja Iyengar, while he influenced the music, was primarily a legendary vocalist who is credited with formalizing the modern concert format. Because his primary identity is as a performer and vocalist rather than a composer, he is the one who does not fit this category.

**94.** (A) Mysore Chowdiah - Violin
Identifying the correct pair requires matching each musician with their actual instrument. N. Ramani was a flautist, not a veena player. S. Balachander was a veena virtuoso, not a flautist. Viku Vinayakram is a master of the ghatam, not the nadaswaram. Mysore Chowdiah was a legendary violinist, particularly famous for his innovative seven-stringed violin. Since this is the only pair that accurately associates the artist with his primary instrument, it is the correct choice among the options.

**95.** (C) I and II only
Identifying artists exclusively associated with the mridangam involves separating them from other percussionists. Palghat Mani Iyer and Palani Subramaniam are universally recognized as the two greatest titans of the mridangam. Viku Vinayakram, while a percussionist, is primarily a master of the ghatam, and Harishankar is synonymous with the kanjira. Therefore, only the first two individuals are exclusively associated with the mridangam. This distinction ensures that each artist is correctly identified by their specific primary percussion instrument.

**96.** (D) Purandara Dasa
The Dasa Kuta refers to a tradition of saint-composers from Karnataka who wrote devotional songs in Kannada. Purandara Dasa is the most important figure of this movement and is revered as the Pitamaha of Carnatic music. Tyagaraja, Swati Tirunal, and Gopalakrishna Bharati belong to later eras and different musical classifications. Therefore, anyone seeking to investigate the history and works of the Dasa Kuta tradition must focus on the contributions of Purandara Dasa.

**97.** (C) Dasa Kuta - Jayadeva
Identifying the incorrect pair involves checking the classification of each composer. Syamasastry is indeed part of the Trinity, Annamacharya is a

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associates the artist with his instrument, it is the correct choice.

**143.** (D) Syamasastry, Tyagaraja, Muttuswami Dikshitar
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers specifically to the three most influential composers who flourished during the late eighteenth and early nineteenth centuries. This group consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. While the other groups mentioned represent the post-Trinity era, the early foundational traditions, or pre-Trinity devotional composers, only this specific trio constitutes the Sangeeta Mummurthy. This grouping is fundamental to the study and performance of South Indian classical music.

**144.** (B) Mysore Doraiswami Iyengar - Violin
Identifying the incorrect pair involves verifying the primary instrument of each musician. Karaikudi Samba Siva Iyer, Veena Dhanammal, and S. Balachander were all legendary virtuosos of the veena. These associations are correct. Mysore Doraiswami Iyengar was also a world-renowned master of the veena, representing the distinct Mysore style. Categorizing him as a violinist is factually incorrect, as his entire career was dedicated to the veena. Therefore, the second statement is the only incorrect pairing among the choices.

**145.** (C) I, II and III only
Identifying flautists involves grouping those who specialized in the instrument. Sarabha Sastri, T.R. Mahalingam, and N. Ramani are all legendary figures who pioneered and advanced the art of playing the Carnatic flute. ChittiBabu, however, was a world-renowned virtuoso of the veena. Therefore, only the first three individuals mentioned are correctly identified as flautists. This distinction ensures that instrumental specializations are accurately recorded according to each artist's primary and most influential musical contribution in history.

**146.** (D) Post-Trinity composer
Classification of composers in the Carnatic tradition is based on their chronological relationship to the Trinity. Swati Tirunal, the Maharaja of Travancore, flourished in the nineteenth century, composing numerous works in several languages. Because he lived and composed after the period of Tyagaraja, Dikshitar, and Syamasastry, he is accurately categorized as a post-Trinity composer. He is not part of the Dasa Kuta, the Sangeeta Mummurthy, or the pre-Trinity era, making the post-Trinity label the correct one.

**147.** (A) Post-Trinity composers
The Tanjore Quartette consisted of four brothers—Chinnayya, Ponnayya, Sivanandam, and Vadivelu—who were students of Muttuswami Dikshitar. They flourished in the mid-nineteenth century and were responsible for formalizing the Bharatanatyam repertoire and composing many musical works. Because they were active after the era of the Trinity, they are conceptually and chronologically described as post-Trinity composers. They are not categorized as members of the Trinity, pre-Trinity vocalists, or the Dasa Kuta tradition in musical history.

**148.** (B) Purandara Dasa is associated with the Dasa Kuta.
Evaluating the accuracy of musical statements involves knowing the specializations and groups of each composer. Annamacharya was a Tallapaka composer, not a post-Trinity one. Bhadrachala Ramadasa was a composer, not a violinist. Arunagirinathar was an early composer and not part of the Trinity. Purandara Dasa was a central figure of the Dasa Kuta, a group of saint-composers who wrote devotional songs in Kannada. Therefore, the statement associating him with the Dasa Kuta is factually correct.

**149.** (B) S.Balachander
Identifying a veena player involves distinguishing their instrument from others. Lalgudi Jayaraman was a violinist, T.R. Mahalingam was a flautist, and Sheikh Chinna Moulana was a master of the nadaswaram. S. Balachander was a world-renowned virtuoso of the Veena, famous for his unique style and technical mastery. Among the musicians listed, only S. Balachander is recognized primarily as a veena player, making him the correct answer. This ensures that instrumental roles are accurately identified for each artist.

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**150.** (A) I, II, III and IV only
Percussionists in the Carnatic tradition are categorized by the rhythmic instruments they play. Palghat Mani Iyer and Palani Subramaniam were legendary masters of the mridangam. Viku Vinayakram is synonymous with the ghatam, and Harishankar was a renowned virtuoso of the kanjira. M.D. Ramanathan, however, was a legendary vocalist. Therefore, only the first four individuals mentioned are correctly identified as percussionists. This distinction ensures that rhythmic specialists are separated from those who belong to the vocal category.

**151.** (C) Brinda and Mukta are prominent violinists.
Identifying the incorrect statement requires knowing the primary musical role of each artist. M.S. Subbalakshmi, D.K. Pattammal, and M.L. Vasantkumari were all legendary vocalists, so those statements are correct. Brinda and Mukta were also iconic figures in Carnatic music, but they were famous as a vocal duo who specialized in the traditional Dhanammal school. Categorizing them as prominent violinists is factually incorrect, as their primary contribution was as vocalists. This makes the third statement the inaccurate one.

**152.** (D) Early prominent composers
The Alwars were a group of twelve Vaishnavite saint-poets in South India who flourished between the sixth and ninth centuries. They composed the Divya Prabandham, a collection of thousands of hymns in praise of Lord Vishnu. These works represent some of the earliest organized textual and musical traditions in the region. Because they were pioneering figures who lived long before the Trinity, they are defined as early prominent composers rather than post-Trinity instrumentalists or modern performers.

**153.** (C) Early composer
Jayadeva was a famous Sanskrit poet and composer from the twelfth century, most renowned for his work the Gita Govinda. Because he lived during the medieval period, long before the era of the Trinity, he is categorized as an early composer. He is not a post-Trinity composer, a twentieth-century vocalist, or a ghatam player. His lyrical and melodic contributions laid the groundwork for future devotional and classical music, making early composer the most appropriate and accurate classification.

**154.** (B) Gopalakrishna Bharati
Post-Trinity composers are those who flourished after the period of the great Trinity of Tyagaraja, Dikshitar, and Syamasastry. Gopalakrishna Bharati, famous for his Tamil work Nandanar Charitam, lived during the nineteenth century, making him a key post-Trinity figure. Purandara Dasa and Annamacharya belong to much earlier pre-Trinity periods, and Tyagaraja is himself a member of the Trinity. Therefore, Gopalakrishna Bharati is the only post-Trinity composer among the given choices, identifying him as the correct answer.

**155.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of Ariyakudi Ramanuja Iyengar and Musiri Subrahmanya Iyer. Both were iconic and highly influential figures in the history of Carnatic music. Ariyakudi Ramanuja Iyengar is credited with formalizing the modern concert format, while Musiri Subrahmanya Iyer was famous for his emotive singing style. Since both individuals were indeed legendary and prominent vocalists, both statements are factually correct. This makes the first option the correct assessment of the provided claims.

**156.** (A) Mysore Doraiswami Iyengar
To identify the exception in a list of vocalists, one must recognize the primary craft of each artist. G.N. Balasubramaniam, Maharajapuram Vishwanatha Iyer, and Semangudi Srinivas Iyer were all legendary vocalists who defined different styles of Carnatic singing. Mysore Doraiswami Iyengar, however, was a distinguished and world-renowned virtuoso of the Veena. Since his primary musical identity and contribution were as an instrumentalist rather than a vocalist, he does not belong to the group of prominent vocalists.

**157.** (C) ChittiBabu - Veena
Finding the correct pair requires matching each musician with their actual instrument. Mysore Chowdiah was a violinist, not a veena player. Lalgudi Jayaraman was also a violinist, not a flautist. Dwaram Venkataswami Naidu was another legendary violinist, not a ghatam master.

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ChittiBabu was a world-famous virtuoso of the Veena, celebrated for his expressive and technical mastery. Since this is the only pair that accurately associates the artist with his primary instrument, it is the only correct choice.

**158.** (A) Sangeeta Mummurthy
In Carnatic music, the term specifically used to describe the Trinity of Tyagaraja, Muttuswami Dikshitar, and Syamasastry is Sangeeta Mummurthy. This title translates to the Three Jewels of Music, recognizing their unparalleled influence and foundational contributions to the art form. The other terms mentioned, such as Dasa Kuta, Tallapaka, and Tanjore Quartette, refer to different groups or traditions of composers from various historical periods. Therefore, Sangeeta Mummurthy is the only correct term for the Trinity.

**159.** (D) Sarabha Sastri - Violin
Identifying the incorrect statement involves checking the primary instrument of each musician. T.N. Krishnan, M.S. Gopalakrishnan, and Lalgudi Jayaraman were all legendary and world-renowned violinists, each representing a distinct school of playing. These associations are correct. Sarabha Sastri, however, was a pioneering and highly respected master of the Carnatic flute. Categorizing him with the violin is factually wrong, as his entire career and legacy are built on his mastery of the flute. Therefore, this is the incorrect statement.

**160.** (A) Both A and R are true and R is the correct explanation of A.
Purandara Dasa is considered the grandfather of Carnatic music and lived in the fifteenth and sixteenth centuries, making him an early composer relative to the Trinity. He was the central figure of the Dasa Kuta, a group of saint-composers who wrote devotional songs in Kannada. Since his membership in the Dasa Kuta tradition is a key reason for his classification as an early devotional composer, both the assertion and the reason are true and perfectly linked.

**161.** (B) Mridangam and Ghatam players
Harishankar was a legendary virtuoso of the Kanjira, which is a small frame drum used as a percussion instrument. Within the structure of a Carnatic ensemble, the kanjira belongs to the rhythm section. Therefore, Harishankar is naturally grouped with other percussion masters, such as those who play the mridangam and the ghatam. He would not be grouped with string, wind, or vocal performers, as his primary role was to provide rhythmic accompaniment and solos in concerts.

**162.** (A) Sangeeta Mummurthy
The Sangeeta Mummurthy, or the Trinity of Carnatic music, consists of three great composers: Tyagaraja, Muttuswami Dikshitar, and Syamasastry. They flourished during the same era and are credited with perfecting the musical forms used today. The other terms mentioned, such as Dasa Kuta, Tallapaka, and Alwars, refer to different lineages or devotional groups from earlier periods of history. Therefore, Syamasastry is conceptually included in the specific group known as the Sangeeta Mummurthy, making that the correct choice.

**163.** (C) T.R.Mahalingam is a prominent flautist.
Evaluating the accuracy of musical statements requires knowing the specializations of each artist. N. Ramani was a flautist, not a veena player. Sheikh Chinna Moulana was a nadaswaram player, not a flautist. The Amabalapuzha Brothers were also nadaswaram masters, not mridangam players. T.R. Mahalingam was a revolutionary and legendary flautist whose career fundamentally shaped the art of flute playing. Therefore, the statement identifying T.R. Mahalingam as a prominent flautist is the only factually correct claim among the options provided.

**164.** (D) M.D Ramanathan and R.K Srikanthan
Identifying prominent vocalists involves distinguishing them from instrumentalists. Palghat Mani Iyer and Palani Subramaniam were mridangam masters. Viku Vinayakram and Harishankar were percussionists specializing in the ghatam and kanjira. Mysore Chowdiah and Lalgudi Jayaraman were world-renowned violinists. M.D. Ramanathan and R.K. Srikanthan were both legendary and highly influential vocalists who made significant contributions to the Carnatic tradition. Therefore, this pair correctly identifies the musicians who were primarily known as vocalists among the given options.

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playing. Since all four individuals listed in the question are indeed famous and influential veena players, the option that includes all of them is the correct identification.

**196.** (B) Swati Tirunal is a part of Sangeeta Mummurthy.
Identifying the incorrect statement requires knowing the members of the Sangeeta Mummurthy, or the Trinity. Tyagaraja, Muttuswami Dikshitar, and Syamasastry are the three composers who constitute this fundamental group. These three statements are correct. Swati Tirunal, however, flourished in the nineteenth century after the era of the Trinity and is categorized as a post-Trinity composer. Categorizing him as a member of the Sangeeta Mummurthy is factually incorrect, making this the inaccurate statement.

**197.** (B) Gopalakrishna Bharati
Post-Trinity composers are those who lived and worked after the period of the great Trinity of Tyagaraja, Dikshitar, and Syamasastry. Gopalakrishna Bharati, famous for his Tamil work Nandanar Charitam, flourished during the nineteenth century, making him a key post-Trinity figure. Jayadeva, Purandara Dasa, and Annamacharya all belong to much earlier pre-Trinity periods. Therefore, Gopalakrishna Bharati is the only post-Trinity composer among the given choices, identifying him as the only correct and appropriate answer.

**198.** (A) Post-Trinity composers
The Tanjore Quartette consisted of four brothers—Chinnayya, Ponnayya, Sivanandam, and Vadivelu—who were students of Muttuswami Dikshitar. They flourished in the mid-nineteenth century and were responsible for formalizing the Bharatanatyam repertoire and composing many musical works. Because they were active after the era of the Trinity, they are chronologically and conceptually classified as post-Trinity composers. They are not categorized as members of the Trinity, the Dasa Kuta, or early Alwar saints.

**199.** (C) Ariyakudi Ramanuja Iyengar
Identifying the vocalist among the listed musicians requires knowing the primary instrument or role of each artist. ChittiBabu was a veena player, Mysore Chowdiah was a violinist, and Lalgudi Jayaraman was a world-renowned violinist and composer. Ariyakudi Ramanuja Iyengar was a legendary and highly influential vocalist who is credited with formalizing the modern Carnatic concert format used today. Therefore, he is the only individual in this list who is correctly identified as a prominent vocalist.

**200.** (D) I, II and III only
Identifying violinists involves grouping those who specialized in the instrument. Dwaram Venkataswami Naidu, T.N. Krishnan, and M.S. Gopalakrishnan are all legendary and world-renowned figures of the Carnatic violin. Sarabha Sastri and T.R. Mahalingam, however, were both famous masters of the flute. Therefore, only the first three musicians mentioned are correctly identified as violinists. This distinction ensures that instrumental specializations are accurately recorded according to each artist's primary and most influential musical contribution.

**201.** (C) Statement I is true but Statement II is false
N. Ramani was one of the most famous and influential masters of the Carnatic flute, so the first statement is correct. Sheikh Chinna Moulana, however, was a legendary and highly respected virtuoso of the nadaswaram and was not associated with playing the flute. Because the second statement misidentifies the primary instrument of Sheikh Chinna Moulana, it is factually incorrect. Thus, the assessment of these two statements is that the first one is true.

**202.** (B) Palghat Mani Iyer
To identify the exception in a list of nadaswaram players, one must know the primary instrument of each artist. Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan were all legendary and highly respected exponents of the nadaswaram. Palghat Mani Iyer, however, was a world-renowned titan of the mridangam and is considered one of the greatest percussionists in history. Because he was a mridangam player rather than a nadaswaram player, he is the exception.

**203.** (C) Palani Subramaniam - Mridangam
Finding the correct pair requires matching each musician with their actual instrument. Viku Vinayakram is a master of the ghatam, not the flute. Harishankar was a legendary kanjira player,

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lived in the fifteenth and sixteenth centuries and is considered the Pitamaha, or grandfather, of Carnatic music. Because he predates the Trinity era by centuries, he is not a post-Trinity composer, making him the only one who does not fit.

**173.** (C) Patnam Subramanya Iyer - Post Trinity composer
Finding the correct pair requires matching each composer with their actual historical group. Syamasastry is a member of the Trinity, not the Dasa Kuta. Tyagaraja is also a member of the Trinity, not a Tallapaka composer. Muttuswami Dikshitar is part of the Trinity and not a pre-Trinity figure. Patnam Subramanya Iyer lived in the nineteenth century and carried forward the legacy of Tyagaraja. He is correctly identified as a post-Trinity composer, making this the only accurate pairing.

**174.** (D) Mysore Chowdiah, Lalgudi Jayaraman, T.N.Krishnan
In an ensemble consisting solely of violinists, all participants must specialize in the violin. Sarabha Sastri, Mali, and Ramani were flautists. Samba Siva Iyer, Dhanammal, and Balachander were veena players. Palghat Mani Iyer, Palani Subramaniam, and Viku Vinayakram were all percussionists. Mysore Chowdiah, Lalgudi Jayaraman, and T.N. Krishnan were all world-renowned and legendary violinists. Therefore, only this group of three musicians could participate in an ensemble dedicated exclusively to the violin. This distinguishes their instrumental specialization.

**175.** (A) I, II, III and IV only
Identifying prominent vocalists involves grouping those whose primary career was in vocal performance. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, G.N. Balasubramaniam, and Maharajapuram Vishwanatha Iyer were all legendary vocalists who defined the modern concert format. Harishankar, however, was a legendary master of the kanjira and belonged to the percussion category. Therefore, only the first four individuals mentioned are correctly identified as vocalists. This distinction ensures that vocal specialists are separated from those who are percussionists.

**176.** (B) Sarabha Sastri - Violin
Identifying the incorrect pair involves checking the primary instrument of each musician. Dwaram Venkataswami Naidu, T.N. Krishnan, and M.S. Gopalakrishnan were all legendary and world-renowned violinists, each representing a distinct school of playing. These associations are correct. Sarabha Sastri, however, was a pioneering and highly respected master of the Carnatic flute and was the first great master to establish it as a concert instrument. Categorizing him with the violin is factually incorrect, making the second statement inaccurate.

**177.** (B) Sarabha Sastri and N.Ramani
T.R. Mahalingam, commonly known as Mali, was a legendary master of the Carnatic flute. As a flautist, he is naturally grouped with other prominent exponents of the same instrument. Sarabha Sastri was the pioneer of the flute, and N. Ramani was Mali's most famous disciple. He would not be grouped with percussionists like Vinayakram and Harishankar, mridangam players like Mani Iyer and Palani, or nadaswaram players like Sheikh Chinna Moulana, as they represent different instrumental categories.

**178.** (A) Tallapaka composer
Annamacharya belonged to the Tallapaka family of composers from Andhra Pradesh. He is the most famous figure of this lineage, having composed thousands of sankirtanas in praise of Lord Venkateswara at Tirupati. This specific tradition is recognized in musicology as the Tallapaka composers. He is not a member of the Sangeeta Mummurthy, the Tanjore Quartette, or a post-Trinity composer, as he lived much earlier. Therefore, Tallapaka composer is the correct conceptual grouping and identity for him.

**179.** (C) Namagiri Pettai Krishnan is a Nadaswaram player.
Evaluating the accuracy of musical statements requires knowing the specializations of each artist. Palghat Mani Iyer and Palani Subramaniam were both legendary masters of the mridangam, not the ghatam or kanjira. Viku Vinayakram is a master of the ghatam, not the mridangam. Namagiri Pettai Krishnan was an eminent and highly respected exponent of the nadaswaram, a traditional wind instrument. Therefore, the statement identifying him as a nadaswaram

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**165.** (C) P-1, Q-2, R-3, S-4
Matching these instrumentalists with their instruments requires specific knowledge of their careers. N. Ramani was a world-famous master of the flute. The Amabalapuzha Brothers were renowned exponents of the nadaswaram. Palani Subramaniam was a legendary titan of the mridangam. Viku Vinayakram is synonymous with the mastery of the ghatam. Aligning these individuals with their respective instruments in this way provides the correct and factually accurate sequence, demonstrating an understanding of their primary musical roles.

**166.** (B) M.L.Vasantkumari is a Veena player.
Identifying the incorrect statement involves checking the primary role of each musician. M. Balamurali Krishna, M.S. Subbalakshmi, and D.K. Pattammal were all iconic and highly influential vocalists in the Carnatic tradition. These associations are correct. M.L. Vasantkumari was also a legendary vocalist and one of the female trinity of the art form. Categorizing her as a veena player is factually incorrect, as her primary musical legacy was as a vocalist. Therefore, this is the only incorrect statement provided.

**167.** (D) Harishankar
Identifying the kanjira player requires knowing the instrument associated with each musician. Viku Vinayakram is famous for the ghatam, and Palani Subramaniam was a legendary master of the mridangam. N. Ramani was a world-renowned virtuoso of the flute. Harishankar is universally recognized as the greatest exponent of the Kanjira, having achieved unparalleled speed and technical brilliance on this small percussion instrument. Therefore, among the choices provided, Harishankar is the only one who is correctly identified as a kanjira player.

**168.** (A) Prominent post-Trinity composer
Classification of composers in Carnatic music depends on their chronological era relative to the Trinity. Swati Tirunal, the Maharaja of Travancore, was a prolific and highly talented composer who lived in the nineteenth century. Because he flourished after the era of Tyagaraja, Dikshitar, and Syamasastry, he is accurately categorized as a prominent post-Trinity composer. He is not a member of the Trinity, primarily an instrumentalist, or a Dasa Kuta composer, making the post-Trinity description the most appropriate.

**169.** (C) Muthutandavar
To identify a prominent composer, one must distinguish between those who created musical works and those who were primarily performers. M.D. Ramanathan, K.V. Narayana Swamy, and Brinda were all legendary vocalists known for their performances. Muthutandavar was one of the early pioneers of the Tamil Trinity and a significant composer who helped develop the format of the modern kriti. Therefore, among the choices provided, he is the individual most appropriately and historically categorized primarily as a prominent composer.

**170.** (A) I, II and III only
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers to a specific group of three composers who revolutionized the art form during the same historical period. This trio consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Swati Tirunal, although a distinguished composer, flourished in the nineteenth century after the Trinity and is categorized as a post-Trinity composer. Therefore, only the first three individuals mentioned belong to the Sangeeta Mummurthy. This ensures that the Trinity is accurately identified.

**171.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of Marimuttupillai and Arunachala Kavirayar. Both were distinguished and prolific composers in the history of Carnatic music, particularly known for their contributions to Tamil musical literature. Marimuttupillai wrote several influential compositions, and Arunachala Kavirayar is most famous for his work Rama Natakam. Since both individuals are indeed historically recognized as prominent composers, both statements are factually correct. This makes the first option the correct assessment.

**172.** (B) Purandara Dasa
Identifying the exception among post-Trinity composers requires knowing the historical era of each musician. Swati Tirunal, Gopalakrishna Bharati, and the Tanjore Quartette are all recognized as composers who flourished after the period of the Trinity. Purandara Dasa, however,

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styles of Carnatic singing. Mysore Doraiswami Iyengar, however, was a distinguished and world-renowned virtuoso of the Veena, representing the distinct Mysore style. Since his primary identity was as an instrumentalist, he does not belong to the group of vocalists.

**188.** (A) M.Balamurali Krishna - Vocalist
Finding the correct pair requires matching each musician with their actual instrument or role. M.S. Subbalakshmi was a legendary vocalist, not a veena player. D.K. Pattammal was also a doyen of vocal music, not a flautist. M.L. Vasantkumari was a famous vocalist and not a violinist. M. Balamurali Krishna was a world-renowned and multifaceted musical genius who was primarily celebrated as a prominent vocalist. Since this pair accurately associates him with his role, it is correct.

**189.** (C) Viku Vinayakram and Harishankar
For a program specifically highlighting the ghatam and kanjira, the performers must be specialists in those percussion instruments. Palghat Mani Iyer and Palani Subramaniam were masters of the mridangam. Sarabha Sastri and N. Ramani were flautists. Sheikh Chinna Moulana and the Amabalapuzha Brothers were nadaswaram players. Viku Vinayakram is the most famous virtuoso of the ghatam, and Harishankar was a legendary master of the kanjira. Therefore, this duo is the correct choice.

**190.** (A) P-1, Q-2, R-3, S-4
Brinda, Mukta, D.K. Pattammal, and M.L. Vasantkumari were all iconic female figures in the history of Carnatic music. They all shared the same primary professional role as highly influential and celebrated vocalists. Although they belonged to different schools—Brinda and Mukta to the Dhanammal school and others to their own respective traditions—they are all correctly categorized under the label of prominent vocalist. Matching each one to this category provides a factually accurate representation.

**191.** (D) Composer
Bhadrachala Ramadasa was a seventeenth-century devotee of Lord Rama and a significant figure in the pre-Trinity era of Carnatic music. He is most famous for his devotional songs, or kirtanas, which expressed his deep spiritual commitment. His work had a major influence on later composers like Tyagaraja. He is not primarily categorized as a vocalist, veena player, or nadaswaram player. In the history of music, his primary identity is that of a composer.

**192.** (B) Composers
Arunagirinathar was a fifteenth-century saint-poet who composed the Tiruppugazh, a collection of hymns in praise of Lord Muruga. These works are celebrated for their complex rhythmic structures and lyrical beauty. Because his primary legacy is based on the creation of these musical and spiritual verses, he is conceptually grouped under the category of composers. He is not a prominent vocalist, instrumentalist, or a member of the Sangeeta Mummurthy, which came later.

**193.** (C) Muthutandavar is a composer.
Evaluating the accuracy of musical statements requires knowing the roles of famous artists. Marimuttupillai was a composer, not a veena player. Arunachala Kavirayar was also a composer and not primarily a vocalist. Syamasastry was a member of the Trinity, not a post-Trinity composer. Muthutandavar was one of the early pioneers of the Tamil Trinity and is correctly identified as a significant composer of krithis. Therefore, the statement regarding him is the only factually correct one.

**194.** (D) Syamasastry
The Trinity of Carnatic music, or the Sangeeta Mummurthy, refers to three specific composers who revolutionized the art form: Tyagaraja, Muttuswami Dikshitar, and Syamasastry. Swati Tirunal was a post-Trinity composer, while Purandara Dasa and Jayadeva were pre-Trinity figures from earlier centuries. Among the choices provided, only Syamasastry is a member of the specific trio known as the Trinity. This makes him the only correct answer for identifying a member of that group.

**195.** (A) I, II, III and IV
The Veena has a long history of great exponents in the Carnatic tradition. Karaikudi Samba Siva Iyer, Veena Dhanammal, S. Balachander, and Mysore Doraiswami Iyengar are all legendary and world-renowned virtuosos who specialized in this traditional string instrument. They represent different regional styles and schools of veena

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Vinayakram is synonymous with the ghatam, and Palghat Mani Iyer and Palani Subramaniam were both legendary titans of the mridangam. Harishankar is universally acknowledged as the greatest virtuoso of the Kanjira, having achieved unparalleled speed and technical brilliance on this small percussion instrument. Therefore, Harishankar is the only individual in this list who is correctly identified as a kanjira player.

**227.** (D) Jayadeva is listed as a Post-Trinity composer.
Identifying the incorrect statement requires knowing the historical era of each composer. Tevaram and Alwars are correctly identified as early devotional and textual traditions. Purandara Dasa is correctly placed in the Dasa Kuta. Jayadeva, however, was a Sanskrit poet and composer from the twelfth century, which is hundreds of years before the Trinity. Categorizing him as a post-Trinity composer is factually incorrect, as he belongs to the early medieval period. Therefore, this is the inaccurate statement.

**228.** (B) Brinda
Identifying the vocalist among the listed musicians requires knowing the primary role of each artist. Harishankar was a kanjira master, Viku Vinayakram is a master of the ghatam, and Palani Subramaniam was a legendary titan of the mridangam. Brinda was a legendary figure who was celebrated as a prominent and highly influential vocalist, famous for her mastery of the traditional Dhanammal school. Therefore, she is the only individual in this list who is correctly identified as a vocalist.

**229.** (C) Prominent vocalist
Mukta was a legendary figure in Carnatic music who was most famous for performing as a vocal duo with her sister, Brinda. They were custodians of the authentic Dhanammal school and were celebrated for their traditional and nuanced singing style. She was not primarily known as a veena player, a violinist, or a flautist. Therefore, the most appropriate and accurate classification for her primary musical career and contribution is as a prominent vocalist, making this the correct choice.

**230.** (A) I, II, III, IV
Arranging these musicians according to the specified sequence of instruments requires matching each artist to their primary tool. Sarabha Sastri was a pioneering virtuoso of the flute. Sheikh Chinna Moulana was a renowned exponent of the nadaswaram. Palghat Mani Iyer was a legendary titan of the mridangam. Viku Vinayakram is synonymous with the mastery of the ghatam. Following this order (Flute, Nadaswaram, Mridangam, Ghatam) matches the artists I, II, III, and IV, respectively, making this sequence correct.

**231.** (C) Statement I is true but Statement II is false
Annamacharya was the most famous member of the Tallapaka family of composers and is celebrated for his thousands of sankirtanas, making the first statement correct. Bhadrachala Ramadasa was also a significant composer known for his Rama kirtanas, but he is not primarily categorized as a vocalist. Since his historical identity is as a composer rather than a prominent performer or vocalist, the second statement is false. Thus, only the first assertion remains factually correct.

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**232.** (B) Karaikudi Samba Siva Iyer
To identify the exception in a list of composers, one must distinguish between those who created musical works and those who were primarily performers. Arunagirinathar, Muthutandavar, and Marimuttupillai are all recognized as significant composers in the history of Carnatic music. Karaikudi Samba Siva Iyer, however, was a legendary and world-renowned virtuoso of the Veena. Since his primary contribution was as an instrumentalist rather than a composer, he does not belong to the group of composers.

**233.** (A) Arunachala Kavirayar - Composer
Finding the correct pair requires matching each person with their actual role or instrument. Syamasastry was a member of the Trinity, not a vocalist. Tyagaraja was also a member of the Trinity and not a veena player. Muttuswami Dikshitar was part of the Trinity and not a flautist. Arunachala Kavirayar was a distinguished eighteenth-century figure who is widely recognized as a significant composer, most famous for his Rama Natakam. Since this pair accurately associates him with his role.

not a violinist. ChittiBabu was a virtuoso of the veena, not the ghatam. Palani Subramaniam was an eminent and highly respected titan of the mridangam. Since this is the only pair that accurately associates the artist with his primary instrument, it is the correct choice among the options.

**204.** (D) Palghat Mani Iyer, Palani Subramaniam, Viku Vinayakram, Harishankar
A percussion ensemble in Carnatic music typically includes a primary drum and secondary rhythmic instruments. Palghat Mani Iyer and Palani Subramaniam were masters of the mridangam. Viku Vinayakram and Harishankar specialized in the ghatam and kanjira, respectively. The other groups mentioned consist of nadaswaram players, flautists, or violinists, who are not percussionists. Therefore, this group represents the correct collection of rhythmic and melodic accompanists within the percussion section of a classical Carnatic performance.

**205.** (C) S.Balachander - Flute
Identifying the incorrect pair involves checking the primary instrument of each musician. Karaikudi Samba Siva Iyer, Veena Dhanammal, and ChittiBabu were all legendary and world-renowned virtuosos of the veena. These associations are correct. S. Balachander was also a famous master of the veena, known for his unique and innovative style. Categorizing him with the flute is factually incorrect, as that was not his primary instrument. Therefore, this is the only incorrect pairing among the choices.

**206.** (B) A composer
Annamacharya, who belonged to the Tallapaka family, is one of the most significant figures in the history of South Indian music. He composed thousands of sankirtanas in praise of Lord Venkateswara, formalizing the padakavita style. While he was also a devotee and singer, his primary and most influential historical classification is as a composer. He is not categorized primarily as a vocalist in the modern sense, nor as a veena or nadaswaram player.

**207.** (D) Composers
Bhadrachala Ramadasa was a seventeenth-century saint-composer who is most famous for his devotional songs, or kirtanas, in praise of Lord Rama. His works are celebrated for their lyrical beauty and spiritual depth, and they significantly influenced later musical developments. In the conceptual framework of Carnatic music history, he is grouped under the category of composers. He is not primarily recognized as a prominent vocalist, a violinist, or a flautist among the various classifications.

**208.** (A) Arunagirinathar is a composer.
Evaluating the accuracy of musical statements requires knowing the roles of famous artists. Muthutandavar was a composer, not primarily a vocalist. Marimuttupillai was also a composer and not a veena player. Arunachala Kavirayar was a composer most famous for the Rama Natakam and not a flautist. Arunagirinathar was a fifteenth-century saint-poet who composed the Tiruppugazh hymns. Therefore, the statement identifying him as a composer is the only factually correct claim among the given options.

**209.** (C) Syamasastry, Tyagaraja, Muttuswami Dikshitar
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers specifically to the three most influential composers who flourished during the late eighteenth and early nineteenth centuries. This group consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. While the other groups mentioned represent the post-Trinity era, the early foundational traditions, or pre-Trinity devotional composers, only this specific trio constitutes the Sangeeta Mummurthy. This grouping is fundamental to the study and performance of classical music.

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**210.** (A) Both A and R are true and R is the correct explanation of A.
Swati Tirunal, the Maharaja of Travancore, flourished in the nineteenth century, following the era of the great Trinity. Because his career and compositions appeared after the time of Tyagaraja, Dikshitar, and Syamasastry, he is chronologically and conceptually classified as a post-Trinity composer. Since he is listed alongside other figures of the same era like Gopalakrishna Bharati, the reason provided accurately explains his classification. This makes both the assertion and the reason true.

player is the only factually correct claim among the options provided.

**180.** (A) I, II, III
The list of percussion instruments provided—Mridangam, Ghatam, and Kanjira—represents the standard rhythmic ensemble in a Carnatic music concert. The mridangam is the primary percussion instrument, usually followed by the ghatam and then the kanjira in order of historical precedence and common listing in program descriptions. Arranging them in this sequence (I, II, III) follows the most logical and conventional order for listing these specific South Indian classical percussion instruments.

**181.** (B) ChittiBabu
Among the musicians listed, each has a distinct instrumental specialty. T.N. Krishnan was a violinist, N. Ramani was a flautist, and Viku Vinayakram is a master of the ghatam. ChittiBabu was a legendary virtuoso of the Veena, famous for his expressive style and technical innovations. He dedicated his entire career to this specific traditional string instrument. Therefore, only ChittiBabu is recognized as a veena player among the given choices, making him the only correct answer.

**182.** (A) G.N Balasubramaniam is a Veena player.
Identifying the incorrect statement involves checking the primary role of each musician. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer, and Maharajapuram Vishwanatha Iyer were all legendary and highly influential vocalists. These associations are correct. G.N. Balasubramaniam, while he was a highly respected and pioneering musician, was also primarily a world-famous vocalist. Categorizing him primarily as a veena player is factually incorrect, as that was not his main performance role. Therefore, this statement is inaccurate.

**183.** (C) A wind instrument played by Sheikh Chinna Moulana
The Nadaswaram is a traditional double-reed wind instrument that is central to South Indian music, especially in temple and auspicious ceremonies. It is known for its powerful and resonant sound. Sheikh Chinna Moulana was one of its most legendary virtuosos, having brought great technical refinement to the instrument. It is not a string or percussion instrument, nor is it a vocal style. Therefore, identifying it as a wind instrument played by him is accurate.

**184.** (D) Tevaram, Alwars, Jayadeva
The earliest musical and textual traditions in the Carnatic system are found in the devotional poetry and hymns of the Tamil saints and early poets. The Tevaram and Alwar hymns represent the foundational layer of this heritage, and Jayadeva's Gita Govinda followed them in the twelfth century. The other groups mentioned represent later eras, such as the Trinity, the post-Trinity composers, or modern vocalists. Therefore, this group represents the most appropriate and chronologically accurate grouping.

**185.** (A) Both A and R are true and R is the correct explanation of A.
The Tanjore Quartette consisted of four brothers who flourished in the mid-nineteenth century, following the era of the great Trinity. Because they were active after the period of Tyagaraja, Dikshitar, and Syamasastry, they are chronologically and conceptually classified as post-Trinity composers. Since they are explicitly listed under this category in musical history and scholarship, the reason provided accurately explains their classification. This makes both the assertion and the reason true and perfectly linked.

**186.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of Semangudi Srinivas Iyer and Chembai Vaidyanatha Bhagavatar. Both were iconic and highly influential doyens in the history of Carnatic vocal music. Semangudi was known for his mastery over traditional forms, and Chembai was famous for his powerful voice and traditional style. Since both individuals were indeed legendary and prominent vocalists, both statements are factually correct. This makes the first option the correct assessment of the claims.

**187.** (D) Mysore Doraiswami Iyengar
To identify the exception in a list of vocalists, one must recognize the primary craft of each artist. K.V. Narayana Swamy, M.D. Ramanathan, and R.K. Srikanthan were all legendary and highly respected vocalists who defined different

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renowned and iconic figure who was primarily celebrated as a prominent and highly influential vocalist. Since this pair accurately associates her with her professional role, it is the only correct choice.

**219.** (C) Tyagaraja followed by Swati Tirunal
Highlighting the evolution from Trinity to post-Trinity composers requires selecting figures who represent both eras. Tyagaraja is one of the central members of the Trinity. Swati Tirunal lived in the nineteenth century and is categorized as a prominent post-Trinity composer. The other options mix pre-Trinity devotional groups or early composers who do not bridge this specific historical transition. Therefore, featuring Tyagaraja followed by Swati Tirunal accurately demonstrates the progression between these two major musical periods.

**220.** (D) I, II, III and IV
Percussionists in the Carnatic tradition are defined by their mastery of rhythmic instruments. Palghat Mani Iyer and Palani Subramaniam were both legendary titans of the mridangam. Viku Vinayakram is world-famous for his mastery of the ghatam, and Harishankar was a renowned virtuoso of the kanjira. Since all four individuals listed in the question are correctly identified as prominent and influential percussionists, the option that includes all of them is the factually accurate and correct identification.

**221.** (C) Mysore Chowdiah - Veena
Identifying the incorrect pair involves checking the primary instrument of each musician. Karaikudi Samba Siva Iyer, Veena Dhanammal, and S. Balachander were all legendary and world-renowned virtuosos of the veena. These associations are correct. Mysore Chowdiah, however, was a world-famous violinist, particularly renowned for his innovative seven-stringed instrument. Categorizing him with the veena is factually incorrect, as his entire career was dedicated to the violin. Therefore, this is the only incorrect pairing among the choices.

**222.** (B) Lalgudi Jayaraman and T.N.Krishnan
Dwaram Venkataswami Naidu was a distinguished and pioneering master of the Carnatic violin. As a violinist, he is naturally grouped with other world-renowned exponents of the same instrument, such as Lalgudi Jayaraman and T.N. Krishnan. He would not be grouped with flautists like Sarabha Sastri and Mali, nadaswaram players like Sheikh Chinna Moulana, or mridangam players like Mani Iyer and Palani, as they represent entirely different instrumental categories and performance roles.

**223.** (D) Violinists
M.S. Gopalakrishnan was a world-renowned virtuoso who achieved legendary status for his mastery of the violin. He was particularly famous for his brilliant technique and his ability to play both Carnatic and Hindustani classical music on the instrument. He is not categorized with veena players, flautists, or nadaswaram players. Therefore, the conceptual group that encompasses him based on his primary musical career and contribution is that of the violinists, making this the correct choice.

**224.** (A) Sarabha Sastri is a Flautist.
Evaluating the accuracy of musical statements requires knowing the specializations of each artist. T.R. Mahalingam was a flautist, not a violinist. N. Ramani was also a flautist and not a veena player. Sheikh Chinna Moulana was a nadaswaram player, not a mridangam master. Sarabha Sastri was a pioneering and highly respected master who was the first to establish the Carnatic flute as a concert instrument. Therefore, the statement identifying him as a flautist is the only correct one.

**225.** (C) I and II only
Identifying nadaswaram players involves distinguishing them from other instrumentalists. The Amabalapuzha Brothers and Namagiri Pettai Krishnan were both eminent and legendary exponents of the nadaswaram. Palghat Mani Iyer and Palani Subramaniam were masters of the mridangam, and Viku Vinayakram is a master of the ghatam. Therefore, only the first and second individuals/groups mentioned are correctly identified as nadaswaram players. This distinction ensures that wind instrument specialists are separated from those who are percussionists.

**226.** (A) Harishankar
Among the musicians listed, only one is primarily recognized as a master of the kanjira. Viku

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**211.** (D) G.N Balasubramaniam is a Flautist.
Identifying the incorrect statement requires verifying the primary role of each musician. Patnam Subramanya Iyer was a post-Trinity composer, and Ariyakudi Ramanuja Iyengar and Musiri Subrahmanya Iyer were both legendary vocalists. G.N. Balasubramaniam, while a revolutionary figure in Carnatic music, was himself a world-famous and pioneering vocalist. Categorizing him primarily as a flautist is factually incorrect, as that was not his main performance role. Therefore, this is the only inaccurate statement provided.

**212.** (B) A percussion instrument played by Palghat Mani Iyer
The Mridangam is the primary percussion instrument in the Carnatic music ensemble. It is a double-headed drum made of wood and skin, played with both hands. Palghat Mani Iyer was one of the most legendary and influential masters of this instrument, having revolutionized its technique and status in concert music. It is not a string or wind instrument, nor is it a vocal style. Therefore, identifying it as a percussion instrument played by him is accurate.

**213.** (C) Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, Chembai Vaidyanatha Bhagavatar
Identifying the correct grouping of prominent vocalists involves distinguishing them from instrumentalists. Samba Siva Iyer, Dhanammal, and Balachander were veena players. Mysore Chowdiah, Jayaraman, and Dwaram were violinists. Sarabha Sastri, Mali, and Ramani were flautists. Maharajapuram Vishwanatha Iyer, Semangudi Srinivas Iyer, and Chembai Vaidyanatha Bhagavatar were all iconic and highly influential doyens of Carnatic vocal music. Therefore, they form the most appropriate and factually accurate grouping for the vocalist category among the choices.

**214.** (D) K.V Narayana Swamy
Among the musicians listed, only one is primarily recognized as a prominent vocalist. Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan were all legendary exponents of the nadaswaram. K.V. Narayana Swamy was a highly respected and world-renowned vocalist who was celebrated for his adherence to tradition and emotive singing style. Therefore, he is the only individual in this list who is correctly identified as a vocalist, making him the accurate choice.

**215.** (A) P-1, Q-2, R-3, S-4
Matching these musicians with their instruments involves knowing their professional specializations. Mysore Doraiswami Iyengar was a world-famous master of the veena. M.S. Gopalakrishnan was a legendary virtuoso of the violin. N. Ramani was a world-renowned pioneer of the flute. Namagiri Pettai Krishnan was an eminent exponent of the nadaswaram. Aligning these individuals with their respective instruments in this way provides the correct and factually accurate sequence, demonstrating an understanding of their primary roles.

**216.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of M.D. Ramanathan and R.K. Srikanthan. Both were iconic and highly respected figures in the history of Carnatic vocal music. M.D. Ramanathan was famous for his deep voice and unique renditions, while R.K. Srikanthan was known for his technical mastery and adherence to tradition. Since both individuals were indeed legendary and prominent vocalists, both statements are factually correct. This makes the first option accurate.

**217.** (B) Palani Subramaniam
To identify the exception in a list of vocalists, one must recognize the primary craft of each artist. M. Balamurali Krishna, M.S. Subbalakshmi, and D.K. Pattammal were all iconic and highly influential vocalists in the Carnatic tradition. Palani Subramaniam, however, was a world-renowned titan of the mridangam and is considered one of the greatest percussionists in history. Since his primary musical identity was as an instrumentalist rather than a vocalist, he does not belong.

**218.** (A) M.L.Vasantkumari - Vocalist
Finding the correct pair requires matching each musician with their actual instrument or role. Brinda was a famous vocalist, not a veena player. Mukta was also a vocalist and not a violinist. Harishankar was a legendary kanjira master and not a flautist. M.L. Vasantkumari was a world-

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**234.** (D) Syamasastry, Tyagaraja, Muttuswami Dikshitar
The Sangeeta Mummurthy, or the Trinity of Carnatic music, refers specifically to the three most influential composers who revolutionized the art form: Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Any study of this specific group must focus on these three individuals. The other options represent post-Trinity composers, the early foundational traditions, or pre-Trinity devotional composers. Therefore, this trio is essential for learning about the Trinity. This ensures that the most fundamental group in the tradition is correctly identified.

**235.** (A) Both A and R are true and R is the correct explanation of A.
M.S. Subbalakshmi is perhaps the most famous and iconic Carnatic vocalist of the twentieth century. She is consistently categorized alongside other legendary female figures like D.K. Pattammal and M.L. Vasantkumari, who together form the female trinity of the art form. Since her grouping with these other prominent vocalists is the exact reason for her classification, both the assertion and the reason are true and perfectly linked. This ensures accurate categorization of her career.

**236.** (B) Post-Trinity composers
Swati Tirunal and Gopalakrishna Bharati were both significant composers who flourished during the nineteenth century. Because they lived and worked after the period of the great Trinity—Tyagaraja, Dikshitar, and Syamasastry—they are chronologically and conceptually classified as post-Trinity composers. They do not belong to the pre-Trinity era, the Dasa Kuta tradition, or the vocalist category. Therefore, their shared classification as post-Trinity composers is the most appropriate and accurate description of their historical musical roles.

**237.** (D) Post-Trinity composers
The Tanjore Quartette consisted of four brothers—Chinnayya, Ponnayya, Sivanandam, and Vadivelu—who were students of Muttuswami Dikshitar. They flourished in the mid-nineteenth century and were responsible for formalizing the Bharatanatyam repertoire and composing many musical works. Because they were active after the era of the Trinity, they are chronologically and conceptually classified as post-Trinity composers. They are not categorized as members of the Trinity, the Dasa Kuta, or the early Alwar saints.

**238.** (A) Patnam Subramanya Iyer is a Post-Trinity composer.
Evaluating the accuracy of musical statements requires knowing the roles of famous artists. Ariyakudi Ramanuja Iyengar and Musiri Subrahmanya Iyer were both legendary vocalists, not veena players or violinists. G.N. Balasubramaniam was also a pioneering vocalist and not a flautist. Patnam Subramanya Iyer, a prolific composer who flourished in the late nineteenth century after the Trinity era, is correctly identified as a post-Trinity composer. Therefore, this statement is the only factually correct claim.

**239.** (C) Maharajapuram Vishwanatha Iyer
Identifying the vocalist among the listed musicians requires knowing the primary instrument or role of each artist. ChittiBabu was a veena player, Mysore Chowdiah was a violinist, and Lalgudi Jayaraman was a world-renowned violinist and composer. Maharajapuram Vishwanatha Iyer was a legendary and highly respected vocalist, celebrated for his creative and melodious style of singing. Therefore, he is the only individual in this list who is correctly identified as a prominent vocalist, making him the accurate choice.

**240.** (A) P-1, Q-2, R-3, S-4
Matching these musicians with their respective categories involves knowing their primary professional roles. Semangudi Srinivas Iyer was a doyen of Carnatic vocal music. Karaikudi Samba Siva Iyer was a legendary virtuoso of the veena. T.N. Krishnan was a world-renowned master of the violin. T.R. Mahalingam was a revolutionary and iconic flautist. Aligning these individuals with their categories in this way provides the correct and factually accurate sequence, demonstrating an understanding of their primary musical specializations.

**241.** (D) R.K Srikanthan is a Veena player.
Identifying the incorrect statement involves checking the primary role of each musician. Chembai Vaidyanatha Bhagavatar, K.V. Narayana Swamy, and M.D. Ramanathan were all legendary and highly respected vocalists in the Carnatic

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tradition. These associations are correct. R.K. Srikanthan was also a world-famous and highly influential vocalist, known for his technical mastery and adherence to tradition. Categorizing him primarily as a veena player is factually incorrect, as that was not his main performance role.

**242.** (B) M.Balamurali Krishna
Identifying the vocalist among the listed musicians requires knowing the primary instrument of each artist. S. Balachander, Mysore Doraiswami Iyengar, and ChittiBabu were all world-renowned and legendary virtuosos of the veena. M. Balamurali Krishna was a multifaceted musical genius who was primarily celebrated as a prominent and highly influential vocalist, as well as a composer and instrumentalist. Therefore, he is the only individual in this list who is correctly and primarily identified as a prominent vocalist.

**243.** (C) Prominent vocalist
M.S. Subbalakshmi is perhaps the most iconic and celebrated figure in the history of Carnatic music. She was a legendary vocalist whose career spanned several decades and brought international recognition to the art form. She was not primarily known as a veena player, a violinist, or a flautist. Therefore, the most appropriate and accurate classification for her primary musical career and contribution is as a prominent vocalist, making this the correct and only appropriate choice.

**244.** (D) D.K. Pattammal
Identifying the vocalist among the listed musicians involves distinguishing them from instrumentalists. Dwaram Venkataswami Naidu, T.N. Krishnan, and M.S. Gopalakrishnan were all legendary and world-renowned virtuosos of the violin. D.K. Pattammal was one of the most respected and pioneering vocalists in the history of Carnatic music, forming part of the female trinity of the art form. Therefore, she is the only individual in this list who is correctly identified as a prominent vocalist.

**245.** (A) I, II and III only
Identifying prominent vocalists involves grouping those who specialized in vocal performance. M.L. Vasantkumari, Brinda, and Mukta were all legendary and highly influential female vocalists in the Carnatic tradition. Sarabha Sastri, however, was a pioneering and highly respected master of the flute. Therefore, only the first three individuals mentioned are correctly identified as vocalists. This distinction ensures that vocal specialists are accurately separated from those who belong to the instrumental flautist category in history.

**246.** (A) Both Statement I and Statement II are true
Evaluating these statements requires knowledge of the careers of T.R. Mahalingam and N. Ramani. Both were iconic and highly influential figures in the history of the Carnatic flute. T.R. Mahalingam, commonly known as Mali, was a child prodigy who revolutionized flute technique, while N. Ramani was his most famous disciple and a world-renowned virtuoso. Since both individuals were indeed legendary flautists, both statements are factually correct. This makes the first option accurate.

**247.** (B) Palani Subramaniam
To identify the exception in a list of nadaswaram players, one must know the primary instrument of each artist. Sheikh Chinna Moulana, the Amabalapuzha Brothers, and Namagiri Pettai Krishnan were all legendary and highly respected exponents of the nadaswaram. Palani Subramaniam, however, was a world-renowned titan of the mridangam and is considered one of the greatest percussionists in history. Because he was a mridangam player rather than a nadaswaram player, he is the exception in this group.

**248.** (C) Palghat Mani Iyer - Mridangam
Finding the correct pair requires matching each musician with their actual instrument. Viku Vinayakram is a master of the ghatam, not the violin. Harishankar was a legendary kanjira player, not a flautist. ChittiBabu was a virtuoso of the veena, not the nadaswaram. Palghat Mani Iyer was an eminent and highly respected titan of the mridangam, universally recognized as one of the greatest masters in history. Since this pair accurately associates him with his instrument, it is correct.

**249.** (D) Viku Vinayakram
For a program specifically highlighting the ghatam, the performer must be a specialist in

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that percussion instrument. Harishankar was a master of the kanjira, while Palani Subramaniam and Palghat Mani Iyer were both legendary titans of the mridangam. Viku Vinayakram is the most famous virtuoso of the ghatam, having brought this earthenware percussion instrument to the global stage through his immense skill. Therefore, he is the only appropriate choice for a ghatam performance.

**250.** (A) I, II, III and IV only
Percussionists in the Carnatic tradition are defined by their mastery of rhythmic instruments. Palghat Mani Iyer and Palani Subramaniam were both legendary masters of the mridangam. Viku Vinayakram is synonymous with the ghatam, and Harishankar was a renowned virtuoso of the kanjira. S. Balachander, however, was a world-famous master of the veena. Therefore, only the first four individuals mentioned are correctly identified as being associated with the mridangam, ghatam, or kanjira percussion group.

**251.** (B) Early paradigms and organized musical structures
Devotional traditions like the Tevaram and hymnal practices of the Alwars established foundational organized musical structures. These early hymns systematically connected spiritual expression with the first frameworks of music. Historical analysis indicates that these contributions provided essential templates for devotional music. This early period was instrumental in setting the early paradigms for the growth of Indian musical forms.

**252.** (A) He established structural templates for subsequent compositions.
Jayadeva represents a significant historical shift by creating systematic compositional frameworks. His works established structural templates that became enduring models for music across the subcontinent. This systematic approach allowed for the continuous evolution of devotional music by providing specific formats. His compositions bridged earlier traditions with later complex musical forms, setting a definitive precedent in music.

**253.** (C) Lyrical devotion integrated with melodic frameworks
Early devotional figures set a definitive precedent by successfully integrating lyrical devotion with melodic frameworks. This combination of spiritual text and musical structure became a cornerstone for the evolution of music. Academic study shows that this integration was foundational for tracing the growth of later compositions. These frameworks were essential for ensuring that spiritual expression remained central to music.

**254.** (D) To trace the evolution of devotional music
Musicologists examine the structural motifs in early works to trace the continuous evolution of devotional music. By studying the patterns found in traditions like the Tevaram and works of the Alwars, scholars understand how complex forms developed. This analysis demonstrates how early frameworks provided the groundwork for subsequent musical history. It allows for a systematic understanding of musical progression.

**255.** (C) It laid the groundwork for later complex compositional forms.
The continuous tradition of early devotional hymns laid the necessary groundwork for the development of later complex compositional forms. This foundational era cemented the role of early contributors in the broader trajectory of musical history. By integrating lyrics with melody, these traditions created structural templates used for centuries. This historical continuity is essential for the sophistication of Indian music today.

**256.** (B) Systematizing fundamental exercises and structural paradigms
Purandara Dasa is recognized within the Dasa Kuta movement for systematizing fundamental musical exercises. These structural paradigms serve as a vital pedagogical cornerstone for music education across generations. His work formalized the learning process, ensuring a structured approach to mastering music. This contribution was indispensable for creating a standardized method that supports both beginners and advanced students in music.

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repertoire. By refining these forms, they ensured a consistent and disciplined approach to the presentation of music.

**273.** (D) Ability to synthesize older traditions with new permutations
Patnam Subramanya Iyer is extensively analyzed for his ability to synthesize older compositional traditions with dynamic new melodic permutations. This synthesis allowed for a critical evolution in melodic elaboration within the classical framework. His work represents a successful bridge between classical heritage and modern performative demands. This ability to innovate while respecting tradition was key to the consolidation of the music repertoire.

**274.** (A) A significant period of consolidation and innovation
The post-Trinity composers represent a significant period of consolidation and innovation in the history of music. During this phase, figures like Gopalakrishna Bharati and the Tanjore Quartette refined performative structures and expanded thematic dimensions. This era was crucial for bridging the classical heritage with evolving contemporary demands. Their collective contributions ensured the continued growth and relevance of the repertoire.

**275.** (C) Refining performative structures and expanding repertoire dimensions
Post-Trinity composers bridged classical heritage with evolving contemporary demands by refining performative structures and expanding the repertoire's dimensions. They introduced dramatic formats and new melodic permutations that updated the tradition. This process of innovation and consolidation allowed the music to adapt while maintaining its core standards. Their work ensured that the classical tradition remained vibrant and relevant for future performers.

**276.** (A) Formalizing modern concert architecture and structured progression
Ariyakudi Ramanuja Iyengar is credited with formalizing the modern concert architecture, which ensures a balanced and structured progression of compositions. This paradigm shift fundamentally altered how classical music is presented to audiences. By establishing this framework, he provided a clear methodology for vocalists to organize their performances. This contribution remains a benchmark for the structure and interpretation of modern concerts.

**277.** (D) Profound emotional articulation and nuanced melodic phrasing
The performative approaches of Musiri Subrahmanya Iyer and Maharajapuram Vishwanatha Iyer emphasized profound emotional articulation and nuanced melodic phrasing. Their styles focused on the expressive potential of lyrical content, bringing a deep sensitivity to the concert stage. These innovations shifted the analytical focus toward the emotional depth of vocal performance. This emphasis helped redefine benchmarks for vocal interpretation.

**278.** (B) Introducing unprecedented pacing, agility, and permutations
G.N Balasubramaniam radically transformed the performative landscape by introducing unprecedented pacing, structural agility, and intricate rhythmic permutations. His contributions brought a new dynamic energy to vocal performances, challenging existing norms. This approach allowed for greater melodic flexibility and technical complexity in the presentation of classical music. His stylistic innovations established modern benchmarks that changed how vocalists approach their art.

**279.** (C) Consolidated complex melodic treatments into a disciplined aesthetic
Semangudi Srinivas Iyer used a rigorous methodological approach to consolidate complex melodic treatments into a robust and highly disciplined vocal aesthetic. This standardization helped maintain high artistic standards while ensuring structural clarity in performances. His work focused on technical precision and vocal discipline, which became a hallmark of his style. This consolidation was essential for establishing modern vocal benchmarks.

**280.** (D) The modern benchmarks for vocal performance and interpretation
The collective innovations of these five vocalists established the modern benchmarks for vocal performance and interpretation. By introducing diverse styles, from structural architecture to emotional articulation, they fundamentally

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alongside others, created a critical evolutionary bridge that shaped the development of regional classical music.

**265.** (A) An architectural model integrating complex rhythms and lyrics
The collective output of these four early Tamil composers provided an architectural model integrating complex rhythmic structures with formalized lyrics. This robust model served as a critical precursor to the development of formalized classical music. Their sophisticated integration of diverse elements bridged the gap between regional traditions and broader musical landscapes. This established a foundation for the evolution of classical forms.

**266.** (B) Syamasastry, Tyagaraja, and Muttuswami Dikshitar
The Sangeeta Mummurthy, or the Trinity of music, consists of Syamasastry, Tyagaraja, and Muttuswami Dikshitar. Academic research indicates that these three composers defined the zenith of melodic, structural, and rhythmic traditions. Their collective work established the core foundation of the concert repertoire. Each composer brought a distinct style that synthesized previous innovations while setting the ultimate classical standard.

**267.** (B) Command over intricate rhythmic cycles and emotive phrasing
Case studies on Syamasastry highlight his unparalleled command over intricate rhythmic cycles and emotive phrasing. His compositions are noted for their technical complexity and deep emotional resonance. This unique combination of skills pushed the boundaries of traditional musical structures. His work remains a primary subject of academic study due to its sophisticated integration of rhythm and melody in performance.

**268.** (A) Structural fluidness and expressiveness with advanced syntax
Tyagaraja contributed to the development of music through his focus on structural fluidness and expressiveness. His vast repertoire seamlessly blends devotional themes with advanced musical syntax, creating a highly adaptable style. This contribution significantly influenced the evolution of the concert repertoire by providing diverse and expressive models. His work set a high standard for both lyrical and melodic development.

**269.** (C) Scholarly integration of melodic scales and stately tempos
Muttuswami Dikshitar is recognized for his scholarly integration of diverse melodic scales and stately tempos. This approach expanded the structural boundaries of classical compositions, adding intellectual depth and variety. His work is heavily analyzed for its systematic and grand design, which incorporates a wide range of musical elements. These contributions were essential in establishing the ultimate classical standard.

**270.** (D) Incorporating diverse linguistic and regional melodic forms
Swati Tirunal enriched the musical repertoire by incorporating a wide array of linguistic and regional melodic forms. His multifaceted compositions added diversity and breadth to the existing classical tradition. This approach helped bridge different cultural influences within a structured framework. His work, alongside the Sangeeta Mummurthy, represents a paradigm shift that continues to influence performance and academic study today.

**271.** (C) They broadened the narrative scope and introduced dramatic compositional formats.
Gopalakrishna Bharati's innovations significantly broadened the narrative scope of classical music. He introduced dramatic compositional formats that transformed performative traditions and added narrative depth. These structural and thematic changes were pivotal in evolving the classical heritage to meet new expressive needs. His work demonstrates a period of innovation that successfully expanded the boundaries of the traditional musical repertoire.

**272.** (B) Systematically organized specialized forms into a structured progression
The Tanjore Quartette systematically organized and refined specialized musical forms into a highly structured progression. This organization defined the standard format for classical performances, providing a clear pedagogical and performative framework. Their work was instrumental in the structural codification of the

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# CHAPTER 10

# Prominent Banis, Music training, Education and Propagation

**1.** Which of the following best defines the 'Gurukula' system in the context of Karnatak music?
(A) A university-based music education system
(B) A residential apprenticeship with a master
(C) A short-term online certification course
(D) A theoretical study of ancient music treatises

**2.** What was the primary medium of music transmission in the Gurukula sampradaya?
(A) Oral tradition
(B) Written notations
(C) Printed textbooks
(D) Audio recordings

**3.** Read the following statements and choose the correct option:
**Assertion (A):** The Gurukula system fostered a highly personalized bani (style).
**Reason (R):** Students learned by constantly observing and imitating their guru in a shared living environment.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**4.** Identify the correct statement regarding institutional music training.
(A) It relies entirely on oral transmission without notation.
(B) It requires students to live in the teacher's house.
(C) It prohibits the learning of theoretical concepts.
(D) It offers a structured syllabus with time-bound examinations.

**5.** Identify the incorrect statement about the limitations of the Gurukula system.
(A) It was accessible to only a limited number of disciples.
(B) It lacked a standardized, uniform examination system.
(C) It guaranteed immediate financial independence for the student.
(D) It required total submission to the Guru's schedule.

**6.** Which of the following is a correct pair regarding music education?
(A) Gurukula - Time-bound syllabus
(B) Institutional Training - Mass education
(C) University System - Purely oral tradition
(D) Academic Teaching - No theoretical exams

**7.** Which of the following is an incorrect pair?
(A) Gurukula - One-on-one attention
(B) Institutional - Structured grading
(C) University - Focus on theory and practical
(D) Gurukula - Fixed semesters

**8.** Match the items in List I with those in List II and choose the correct option:
List I: (Features)
P. Standardized Curriculum
Q. Household Chores
R. Degree Awarded
S. Oral Intonation Focus
List II: (System)
1. Gurukula
2. University System
3. Modern Institutional
4. Traditional Apprenticeship
(A) P-2, Q-1, R-3, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-2, S-1

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altered the presentation of classical music. Their work created a comprehensive framework that continues to influence how music is structured and interpreted. These vocalists collectively defined the standards of the modern era.

**281.** (A) Robust, unyielding vocal clarity and dynamic projection
Chembai Vaidyanatha Bhagavatar's performative methodology is characterized by robust, unyielding vocal clarity and dynamic projection. His style emphasized a powerful and clear delivery that stood out in concert settings. This approach highlighted the importance of vocal strength and precision in classical performance. His contributions demonstrate the immense stylistic diversity within the tradition, focusing on the physical and technical aspects of singing.

**282.** (B) Slow-paced, deeply resonant, and structurally deliberate
M.D Ramanathan's performative style is described as exceptionally slow-paced, deeply resonant, and structurally deliberate. This unique approach offered a distinct alternative to the prevailing fast-paced styles of his time. By focusing on melodic explorations at a slower tempo, he brought a different depth and resonance to the classical framework. His work is meticulously examined for its structural deliberation.

**283.** (B) The precision of lyrical rendering and classical restraint
K.V Narayana Swamy contributed significantly to the precision of lyrical rendering and the maintainance of classical restraint. His style focused on the clarity of the text and a disciplined approach to melodic phrasing. This emphasis ensured that the integrity of the composition was preserved during performance. Researchers highlight his work as an example of refined vocal standards and traditional accuracy.

**284.** (A) Adherence to traditional structural purity and clear articulation
R.K Srikanthan maintained an uncompromising adherence to traditional structural purity and clear articulation in his vocal performances. His approach prioritized the preservation of established musical forms and the clarity of delivery. This commitment to tradition ensured that the core values of classical music were upheld. His work highlights the diversity of aesthetics, specifically focusing on structural integrity and traditional discipline.

**285.** (C) Expanded the structural boundaries of voice culture and melody
M.Balamurali Krishna aggressively expanded the structural boundaries of voice culture and melodic invention. He introduced novel vocal techniques and unique compositional interpretations that showcased the expansive possibilities within the classical framework. His contributions were a testament to the potential for innovation and creativity in performance. This aggressive expansion pushed the limits of the traditional vocal aesthetic and style.

**286.** (D) Immaculate tonal purity and profound expressive devotion
M.S.Subbalakshmi standardized an aesthetic of immaculate tonal purity and profound expressive devotion in her vocal performances. Her global impact is attributed to this unique combination of technical perfection and spiritual depth. Her contributions decisively altered the performative landscape, setting a high standard for future vocalists. She remains a primary focal point for academic studies due to her unparalleled influence on musical aesthetics.

**287.** (C) Mastering complex rhythmic structures and heavyweight compositions
D.K. Pattammal played an indispensable role by mastering and popularizing complex rhythmic structures and authoritative renditions of heavyweight classical compositions. This domain was previously dominated by male practitioners, and her success shattered traditional performative barriers. Her work demonstrated a high level of technical mastery and intellectual depth. This contribution significantly enriched the classical music repository and altered the gender dynamics of performance.

**288.** (B) As highly intellectual, using an expansive and agile vocal technique
M.L.Vasantkumari's approach to melodic improvisation is described as highly intellectual, utilizing an expansive and agile vocal technique. Her performances introduced dynamic structural complexities that accelerated the evolution of the vocal landscape. This intellectual depth allowed

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**257.** (D) Categorizing musical forms and integrating vernacular poetry
Annamacharya and the Tallapaka composers played a monumental role by systematically categorizing various musical forms. They integrated rich vernacular poetry with complex melodic structures, creating a diverse repository of thematic models. This effort enriched the musical landscape by combining linguistic beauty with rhythmic patterns. Their collective work provided a framework for the preservation and transmission of traditional devotional music.

**258.** (A) Expanded devotional-musical synthesis influencing future generations
Bhadrachala Ramadasa expanded the synthesis of devotion and music, establishing templates that heavily influenced future generations. His emotionally resonant compositions combined with structured frameworks to enhance performative practices. This contribution helped create a multi-dimensional tradition that bridged basic learning with advanced concerts. His influence ensured that devotional music remained central to the evolving repertoire of Indian classical music.

**259.** (C) Structural innovations introduced by the Dasa Kuta
The structural innovations introduced by the Dasa Kuta tradition, especially by Purandara Dasa, functioned as a definitive pedagogical cornerstone. These innovations provided the necessary framework for structured music education and training. By formalizing exercises and compositional paradigms, the movement ensured a robust method for transmitting musical knowledge. This systematic approach remains fundamental to the preservation of classical music.

**260.** (A) A robust tradition standardizing learning and concert repertoires.
Integrating pedagogical frameworks with emotionally resonant compositions resulted in a robust tradition that standardized early learning and concert repertoires. This synthesis ensured the preservation and structured transmission of the musical art form across generations. It created a multi-dimensional system that supports both education and professional performance. This standardization was crucial for the long-term sustainability and growth of the tradition.

**261.** (D) Standards for rhythmic articulation and structural design
Arunagirinathar developed specialized metrics that established unprecedented standards for rhythmic articulation and structural design in music. His work introduced complex rhythmic patterns that challenged performers and redefined structural norms. These innovations served as a critical evolutionary bridge in the development of musical forms. His contributions are essential for understanding the sophisticated integration of rhythm and melody in classical traditions.

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**262.** (B) Muthutandavar, Marimuttupillai, and Arunachala Kavirayar
Scholarly literature identifies Muthutandavar, Marimuttupillai, and Arunachala Kavirayar as the primary pioneers of the Tamil compositional format. These figures systematically developed lyrical and melodic templates that influenced later musical structures. Their work refined the narrative and dramatic possibilities within the classical framework. Collectively, they established a regional tradition that acted as an essential precursor to broader musical forms.

**263.** (C) Formalizing foundational song structures
Muthutandavar is specifically noted in musicological research for formalizing foundational song structures. His systematic development of these templates predated and influenced later complex compositional formats. By creating these early models, he provided a robust architectural framework for classical music. His contributions were vital in bridging early rhythmic innovations with the formalized structures that emerged in the musical landscape.

**264.** (D) Expanded the narrative and dramatic possibilities in the framework
Marimuttupillai and Arunachala Kavirayar significantly expanded the narrative and dramatic possibilities within the musical framework. Their contributions refined lyrical templates and melodic structures, adding depth to the compositional format. This expansion allowed for more complex storytelling and emotional expression in performances. Their work,

**297.** (A) Expanded melodic capacity within rigorous traditional frameworks.
Sheikh Chinna Moulana and the Amabalapuzha Brothers expanded the Nadaswaram's capacity for complex melodic elaboration. They achieved this while maintaining a commitment to rigorous traditional frameworks, ensuring the instrument remained grounded in classical standards. This expansion allowed for more sophisticated performances that showcased the instrument's versatility. Their contributions are monumental in the history of wind instrument performance.

**298.** (B) Transformed accompaniment into a mathematical, integrated component.
Palghat Mani Iyer and Palani Subramaniam transformed Mridangam accompaniment into a highly mathematical and structurally integrated component of the concert. Their work elevated the role of percussion from simple support to a complex artistic contribution. This structural elevation is a key area of research in the evolution of rhythmic traditions. Their technical mastery redefined the parameters of classical percussion.

**299.** (B) Significant global and structural advancements
Viku Vinayakram brought significant global and structural advancements to the Ghatam according to academic evaluations. His work expanded the instrument's reach and demonstrated its potential within complex rhythmic structures. By bringing the Ghatam to a global stage, he increased its prominence in classical music. This advancement was crucial for the instrument's transition into a more recognized and integrated percussion tool.

**300.** (A) Kanjira
Harishankar is recognized for introducing unparalleled technical speed and tonal clarity to the Kanjira. His mastery fundamentally revolutionized the acoustical and structural parameters of the instrument. This innovation ensured that the Kanjira became an indispensable part of musical performance. His contributions highlighted the potential for extreme precision and speed within traditional percussion frameworks in Indian classical music.

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for sophisticated improvisations that expanded the boundaries of traditional forms. Her work is a key subject of case studies on vocal innovation and agility.

**289.** (D) Brinda and Mukta
The preservation of specific, highly demanding compositional lineages is directly attributed to the meticulous performative traditions of Brinda and Mukta. Their uncompromising adherence to subtle melodic nuances and intricate phrasing ensured the survival of these specialized historical repertoires. By maintaining these traditions, they played a critical role in safeguarding the integrity of classical music. Their work is essential for historical documentation.

**290.** (A) Shattered barriers while preserving and enriching the repository.
The collective achievement of these prominent female vocalists was shattering traditional performative barriers while simultaneously preserving and enriching the classical music repository. Their diverse contributions, from technical mastery to spiritual expression, altered the musical landscape. They ensured the survival of demanding lineages while introducing new structural complexities. This period represents a critical focal point in the academic study of musical evolution.

**291.** (C) Highly aggressive and structurally innovative
S.Balachander is recognized for his highly aggressive and structurally innovative approaches to the Veena. His style contrasted sharply with more traditional or delicate methods, offering a bold alternative for the instrument. This innovation expanded the performative vocabulary and pushed the technical limits of stringed instruments. His work is a key focus of case studies examining diverse instrumental techniques.

**292.** (A) It transitioned from an accompaniment to a primary solo medium.
The Violin underwent a major transformation by transitioning from an accompanying instrument to a primary solo medium in classical music. This shift allowed the instrument to showcase its own structural complexity and melodic range. Innovations in bowing and structural adaptations were crucial to this evolutionary change. As a result, the Violin established itself as an independent and robust solo format.

**293.** (D) Mysore Chowdiah and Dwaram Venkataswami Naidu
Mysore Chowdiah and Dwaram Venkataswami Naidu are credited with fundamentally altering bowing techniques and structural adaptations for the Violin. Their innovations were central to the instrument's shift from an accompaniment to a solo medium. By redefining these technical parameters, they expanded the possibilities for melodic expression on the Violin. Their contributions remain foundational to the modern solo Violin repertoire.

**294.** (B) They cemented the solo repertoire through precise, lyrical styles.
Lalgudi Jayaraman and T.N.Krishnan cemented the solo Violin repertoire through their development of precise, lyrical styles. Their approach emphasized the instrument's ability to mirror vocal nuances while maintaining structural integrity. This refinement helped establish the Violin as a primary medium for classical performance. Their collective contributions are essential for understanding the evolution of independent instrumental formats in music.

**295.** (C) Established independent structural formats matching vocal complexity.
The ultimate paradigm shift achieved by these prominent musicians was the establishment of robust, independent structural formats that matched the complexity of vocal music. By refining techniques and expanding performative vocabularies, they proved the solo potential of instruments like the Veena and Violin. This shift ensured that instrumental music could stand as a primary and sophisticated art form.

**296.** (D) T.R.Mahalingam
T.R.Mahalingam introduced revolutionary, highly expressive blowing techniques that significantly impacted the evolutionary trajectory of the Flute. His approach added a new level of emotional depth and technical agility to the instrument. These techniques were later structurally codified to form a foundational part of Flute performance. His contributions are a critical focus of academic research into wind instrument adaptations.

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**9.** All of the following are merits of the academic teaching system in universities EXCEPT:
(A) Broad exposure to various styles
(B) Comprehensive theoretical knowledge
(C) Creation of an exact replica of a single Guru's Bani
(D) Preservation of musicology through research

**10.** Which system is most appropriate for a student seeking a broad comparative study of musicology and history?
(A) University Academic System
(B) Traditional Gurukula
(C) Temple Apprenticeship
(D) Independent self-study

**11.** To effectively bridge the gap between Gurukula depth and University breadth, modern institutions should primarily:
(A) Abolish practical exams
(B) Remove theory from the syllabus
(C) Shorten the duration of courses
(D) Integrate intensive workshops with traditional masters

**12.** Read the following statements and choose the correct option:
**Statement I:** Institutional training made music education accessible to the general public.
**Statement II:** Institutional training often struggles to impart the subtle nuances of a specific Bani.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**13.** Given below are the characteristics of music education:
1. Fixed duration of study
2. Focus on interdisciplinary research
3. Complete dependence on the Guru's mood for lessons
4. Use of printed notation for learning

Which of the above statement(s) is/are correct regarding University music education?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

**14.** A student learns a kriti strictly from a book without audio reference. What is the most likely outcome?
(A) Perfect reproduction of Gamakas
(B) Enhancement of Manodharma
(C) Immediate mastery of Kalpanasvara
(D) Loss of stylistic nuances (Bani)

**15.** The shift from Gurukula to Institutional training directly led to:
(A) The democratization of music education
(B) The extinction of Karnatak music
(C) The banning of public concerts
(D) The elimination of Raga Alapana

**16.** The widespread adoption of notation systems in universities caused:
(A) The complete abandonment of oral traditions
(B) A standardized method to preserve and disseminate compositions
(C) A decline in the number of music students
(D) The prohibition of Manodharma sangeetam

**17.** Which defines a 'Bani' in Karnatak music?
(A) A type of musical instrument
(B) A specific style or tradition of rendition
(C) A theoretical treatise on Ragas
(D) A rhythmic cycle in Talas

**18.** Consider the following aspects of the Tanjavur Nagasvaram Bani:
1. Slow-paced, elaborate Alapana
2. Rhythmic complexity in Mallari
3. Heavy reliance on Western chords
4. Extensive use of Rakti Ragas
5. Pronounced blowing techniques for continuity

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

**19.** The Tanjavur style of Nagasvaram is historically most associated with which institution?

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(D) Time-bound semesters limit the deep exploration of complex Ragas.

**98.** The most appropriate solution to preserve the depth of the Gurukula system within modern university education is:
(A) Banning written examinations
(B) Introducing 'Artist-in-Residence' programs with traditional masters
(C) Increasing the number of theoretical essays
(D) Removing practical performance from the syllabus

**99.** A student relies solely on printed notation (Swara sthanas) to sing a Tyagaraja kriti. What critical element of Karnatak music are they most likely to miss?
(A) The Tala cycle
(B) The lyrics
(C) The intricate Gamakas and Anuswaras
(D) The basic Arohana

**100.** Read the following statements and choose the correct option:
**Statement I:** The National Programme of Music on AIR played a crucial role in nationalizing regional artists.
**Statement II:** Music academies in Chennai only host concerts and do not publish journals or conduct research.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**101.** The stylistic divergence of Tyagaraja kritis among different schools (like Umayalpuram, Walajapet, Tillaisthanam) is a classic example of:
(A) The evolutionary nature of oral transmission (Patantara)
(B) The rigidity of written notation
(C) Hindustani influence
(D) The decline of Karnatak music

**102.** The presence of multiple musical versions of a single composition is primarily evaluated by scholars through:
(A) Ignoring all versions except one
(B) Asking a Western musician
(C) Comparative analysis of Patantaras
(D) Relying solely on audio recordings from the 18th century

**103.** Read the following statements and choose the correct option:
**Assertion (A):** Muthuswami Dikshitar's Kritis are often sung in a slower tempo (Chauka Kala).
**Reason (R):** The slow tempo accommodates the heavy, ornate Sanskrit lyrics and allows for deep exploration of the Raga bhava.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**104.** Identify the correct statement regarding Syama Sastri's style.
(A) He never used Swarakshara in his compositions.
(B) He strictly avoided the Chapu talas.
(C) He composed only Varnams.
(D) He composed heavily in the Raga Anandabhairavi.

**105.** Identify the incorrect statement regarding Tyagaraja's musical contributions.
(A) He created new structural formats for kritis.
(B) He popularized the use of rare ragas (Apurva ragas).
(C) He completely rejected the concept of Bhakti in his lyrics.
(D) His Pancharatna Kritis are sung in a specific rhythmic group format.

**106.** Which is a correct pair regarding the Trinity's distinct characteristics?
(A) Tyagaraja - Exclusively slow tempo
(B) Dikshitar - Heavy Gamakas and Dhrupad influence
(C) Syama Sastri - Only composed in Tamil
(D) Dikshitar - Conversational Telugu

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incorrect
(D) Statement I is incorrect but Statement II is correct

**30.** A percussionist performs an intricate Korvai using Misra Nadai. This complexity is a hallmark of:
(A) Dhanammal School
(B) Pudukkottai School
(C) Ariyakudi School
(D) Musiri School

**31.** The seamless blending of Mridangam tones with the vocalist's pitch to create a 'Naada' experience is primarily a focus of:
(A) Tanjavur Bani
(B) Pudukkottai Bani
(C) Palghat Bani
(D) Melattur Style

**32.** Which of the following defines the 'Dhanammal School' of music?
(A) High-speed renditions and loud vocalizations
(B) Subtle, unhurried pace emphasizing Gamakas and Padams
(C) Exclusive focus on Percussion instruments
(D) Fusion with Western classical music

**33.** Match the items in List I with those in List II and choose the correct option:
List I: (Vocalist)
P. Ariyakudi Ramanuja Iyengar
Q. Musiri Subramania Iyer
R. G.N. Balasubramaniam
S. Maharajapuram Viswanatha Iyer
List II: (Style Feature)
1. Brika-laden fast-paced singing
2. Vilamba laya and emotional intensity
3. Designing the modern concert format
4. Unpredictable, genius flashes in Alapana
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

**34.** Identify the correct statement about Ariyakudi Ramanuja Iyengar.
(A) He sang exclusively in Vilamba Kala.
(B) He established the current Paddhati (format) of Karnatak concerts.
(C) He was primarily a Vina player.
(D) He rejected the compositions of the Trinity.

**35.** Identify the incorrect statement about Musiri Subramania Iyer.
(A) His music was known for its emotional appeal (Bhava).
(B) He preferred a slow (Vilamba) tempo.
(C) He is considered the architect of the fast-paced Brika style.
(D) He popularized Niraval singing in his concerts.

**36.** Which is a correct pair?
(A) Chembai Vaidyanatha Bhagavatar - Slow, melancholic padams
(B) Dhanammal - Aggressive, loud rendering
(C) Semmangudi Srinivasa Iyer - Rejection of Kalpanasvaras
(D) G.N. Balasubramaniam - Sruti bhedam and fast brikas

**37.** Which is an incorrect pair?
(A) Semmangudi Srinivasa Iyer - Nasal, thin voice without gamakas
(B) Musiri Subramania Iyer - Bhava-laden music
(C) Chembai Vaidyanatha Bhagavatar - Robust, ringing voice
(D) Ariyakudi Ramanuja Iyengar - Madhyama Kala dominance

**38.** Consider the following features of G.N. Balasubramaniam's Bani:
1. Use of Sruti Bhedam
2. Fast and cascading Brikas
3. Focus exclusively on rare ragas, avoiding major ragas
4. Distinctive approach to Kalpanasvaras
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

**39.** All of the following are associated with the Dhanammal school EXCEPT:
(A) Vina-based vocal style
(B) Emphasis on Javali and Padam
(C) Excessive reliance on mathematical Swara singing

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(D) Rakti ragas in Vilamba kala

**40.** The best description of Maharajapuram Viswanatha Iyer's style is:
(A) Highly imaginative with unexpected flashes of brilliance
(B) Strictly rigid and mathematically calculated
(C) Purely instrumental
(D) Devoid of any Gamakas

**41.** A singer renders a composition focusing heavily on emotional depth, slow tempo, and expressive Niraval. This reflects the competency associated with:
(A) GNB Bani
(B) Chembai Bani
(C) Ariyakudi Bani
(D) Musiri Bani

**42.** Read the following statements and choose the correct option:
**Statement I:** Semmangudi Srinivasa Iyer's style is noted for its rigorous adherence to traditional Patantara and rich Gamakas.
**Statement II:** Chembai Vaidyanatha Bhagavatar was known for his frail voice and slow tempo.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**43.** Consider the following features of Chembai Vaidyanatha Bhagavatar's Bani:
1. Majestic and booming voice
2. Straightforward, unpretentious presentation
3. Preference for highly complex Pallavi structures only
4. Vibrant Kalpanasvaras
5. Devotional fervor

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 5

**44.** A vocalist plans a concert with a balanced mix of heavy and light pieces, keeping the tempo engaging throughout. Whose format are they following?
(A) Veena Dhanammal
(B) Musiri Subramania Iyer
(C) Maharajapuram Viswanatha Iyer
(D) Ariyakudi Ramanuja Iyengar

**45.** The introduction of the microphone in concerts primarily allowed vocalists to:
(A) Sing only in the upper octave
(B) Abandon all traditional instruments
(C) Utilize softer nuances and crooning techniques effectively
(D) Stop learning from Gurus

**46.** The structural design of modern Karnatak concerts by Ariyakudi was a direct effect of:
(A) The lack of traditional compositions
(B) The need to cater to shorter attention spans of modern sabha audiences
(C) A royal decree from the Maharaja of Mysore
(D) The influence of Western pop music

**47.** Who among the following is widely regarded as the Pitamaha of modern Karnatak concert paddhati?
(A) G.N. Balasubramaniam
(B) Musiri Subramania Iyer
(C) Chembai Vaidyanatha Bhagavatar
(D) Ariyakudi Ramanuja Iyengar

**48.** Which Bani is characterized by the integration of structural clarity, energetic delivery, and a robust, ringing tone that never seemed to tire?
(A) Chembai Bani
(B) Musiri Bani
(C) Dhanammal Bani
(D) Maharajapuram Bani

**49.** Identify the correct statement about Semmangudi Srinivasa Iyer.
(A) His style lacked Gamakas.
(B) He only sang compositions of Syama Sastri.
(C) He was a disciple of Maharajapuram Viswanatha Iyer.
(D) He never taught any disciples.

**50.** Identify the incorrect statement about the Music Trinity.

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(A) They composed primarily in the Tamil language.
(B) They lived during the late 18th and early 19th centuries.
(C) They consist of Tyagaraja, Muthuswami Dikshitar, and Syama Sastri.
(D) They standardized the Kriti format.

**51.** Which is a correct pair regarding the Trinity's compositions?
(A) Muthuswami Dikshitar - Swarajatis
(B) Syama Sastri - Navagraha Kritis
(C) Tyagaraja - Kamalamba Navavarna Kritis
(D) Tyagaraja - Pancharatna Kritis

**52.** Which is an incorrect pair?
(A) Muthuswami Dikshitar - Madhyamakala Sahitya inclusion
(B) Syama Sastri - Exclusively Sanskrit lyrics
(C) Tyagaraja - Sangati development
(D) Syama Sastri - Vilamba Kala

**53.** Read the following statements and choose the correct option:
**Assertion (A):** Tyagaraja is credited with introducing the concept of 'Sangati' in Kritis.
**Reason (R):** Sangatis are systematic melodic variations on a musical phrase that enhance the emotional and structural beauty of the composition.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**54.** All of the following are stylistic hallmarks of Muthuswami Dikshitar EXCEPT:
(A) Slow tempo (Chauka Kala)
(B) Integration of Hindustani Ragas
(C) Richly woven Sanskrit Sahitya
(D) Extensive use of emotional Telugu lyrics

**55.** The most appropriate description of Syama Sastri's rhythmic style is:
(A) Simple and straight-forward Aditala
(B) Exclusive use of Rupaka tala
(C) Intricate and complex laya, often utilizing Misra Chapu
(D) Absence of any strict Tala structure

**56.** An advanced student is tasked with analyzing a Kriti featuring intricate Chitta Swaras and rhythmic complexity in Misra Chapu. Whose style is best represented here?
(A) Tyagaraja
(B) Syama Sastri
(C) Muthuswami Dikshitar
(D) Purandara Dasa

**57.** Read the following statements and choose the correct option:
**Statement I:** Muthuswami Dikshitar's compositions often have the mudra 'Guruguha'.
**Statement II:** Tyagaraja's compositions often lack any mudra.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**58.** Match the items in List I with those in List II and choose the correct option:
List I: (Composer)
P. Tyagaraja
Q. Muthuswami Dikshitar
R. Syama Sastri
S. Swati Tirunal
List II: (Musical Feature)
1. Viloma Chapu and Swarajatis
2. Sangatis and emotional outpouring
3. Multilingual compositions and Padams
4. Dhrupad influence and Chauka kala
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

**59.** When comparing the handling of the Raga Todi among the Trinity:
(A) Dikshitar completely ignored Todi.
(B) Syama Sastri used Todi only for Varnams.
(C) Tyagaraja composed the highest number of kritis in Todi.
(D) None of the Trinity used Todi.

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**60.** The presence of 'Madhyamakala Sahitya' (passage in medium tempo) towards the end of the Anupallavi or Charanam is a signature of:
(A) Tyagaraja
(B) Syama Sastri
(C) Patnam Subramania Iyer
(D) Muthuswami Dikshitar

**61.** The creation of different musical versions (Pathantaras) of a Trinity Kriti is a direct result of:
(A) The composers constantly changing their own tunes
(B) Government mandates
(C) The lack of tala structures
(D) The oral transmission process through different disciple lineages

**62.** Which of the Trinity is known for heavily integrating Advaita philosophy and Tantric concepts into his lyrics?
(A) Tyagaraja
(B) Muthuswami Dikshitar
(C) Syama Sastri
(D) Annamacharya

**63.** Consider the following about Tyagaraja's style:
1. Prolific use of Telugu
2. Conversational tone with the deity
3. Focus on complex Talas like Dhruva and Mathya
4. Creation of Utsava Sampradaya Kritis

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

**64.** Identify the correct statement regarding the role of Music Academies in Karnatak music.
(A) They have completely replaced the Guru-Sishya parampara.
(B) They only promote Hindustani music.
(C) They strictly prohibit amateur performers.
(D) They serve as major platforms for theoretical discussions and performances.

**65.** Identify the incorrect statement about Prasar Bharati's role in music propagation.
(A) Doordarshan entirely stopped broadcasting classical music after 1990.
(B) All India Radio (AIR) has a grading system for artists.
(C) AIR's National Programme of Music brings regional artists to national focus.
(D) It preserves archival recordings of old masters.

**66.** Which is a correct pair regarding music propagation?
(A) Tiruvaiyaru Festival - Celebrates Muthuswami Dikshitar
(B) Madras Music Academy - Margazhi festival
(C) Chembai Festival - Held in Chennai
(D) Melattur Festival - Focuses on Hindustani Khayal

**67.** Which is an incorrect pair?
(A) Tiruvaiyaru - Tyagaraja Aradhana
(B) Guruvayur - Chembai Ekadasi Festival
(C) Melattur - Bhagavata Mela
(D) Prasar Bharati - Private profit-making media

**68.** Consider the following functions of the Song and Drama Division:
1. Entertainment for armed forces
2. Propagating government schemes through traditional arts
3. Focusing exclusively on Western classical music
4. Utilizing folk and classical mediums
5. Operating under the Ministry of Information and Broadcasting

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

**69.** All of the following are ways films have influenced Karnatak music EXCEPT:
(A) Popularizing classical ragas among the masses
(B) Introducing lighter orchestration techniques
(C) Eliminating the need for live classical concerts
(D) Providing a livelihood for classically trained singers

**70.** The most appropriate reason for the massive popularity of the Tyagaraja Aradhana at Tiruvaiyaru is:

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(A) The mass singing of the Pancharatna Kritis
(B) High cash prizes for performers
(C) The presence of film actors
(D) It is a government-mandated event

**71.** An artist preparing for the Margazhi season must be aware that the primary organizer of this massive festival network is:
(A) The State Government
(B) Prasar Bharati
(C) The Film Certification Board
(D) The network of private Sabhas

**72.** Read the following statements and choose the correct option:
**Statement I:** The Melattur Bhagavata Mela is a traditional dance-drama format that utilizes classical Karnatak music.
**Statement II:** The Chembai festival is exclusively dedicated to instrumental music.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**73.** Arrange the following technological mediums in the chronological order of their historical adoption for propagating Karnatak music:
1. Gramophone Records
2. All India Radio
3. Internet Streaming platforms
4. Television (Doordarshan)
(A) 1, 2, 4, 3
(B) 2, 1, 4, 3
(C) 1, 4, 2, 3
(D) 4, 1, 2, 3

**74.** The inclusion of the Violin as a primary accompanying instrument in Karnatak music is a direct effect of:
(A) Hindustani influence
(B) Western influence
(C) Mughal influence
(D) Folk music influence

**75.** The adaptation of the violin to suit the continuous gamakas of Karnatak music was pioneered by:
(A) Tyagaraja
(B) Purandara Dasa
(C) Baluswami Dikshitar
(D) Swati Tirunal

**76.** Which of the following defines the term 'Jugalbandi' in the modern concert context?
(A) A solo recital of rare ragas
(B) A dance drama without music
(C) The tuning of the Mridangam
(D) A duet featuring two different classical systems, like Hindustani and Karnatak

**77.** Identify the correct statement regarding Hindustani influence on Karnatak music.
(A) Ragas like Sindhu Bhairavi and Kapi have been heavily influenced by Hindustani counterparts.
(B) Karnatak music rejected all Hindustani ragas.
(C) The Tala system of Karnatak music was replaced by the Tabla system.
(D) Hindustani music adopted the Karnatak Veena without changes.

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**78.** Read the following statements and choose the correct option:
**Assertion (A):** Muthuswami Dikshitar composed several 'Nottuswara Sahityas'.
**Reason (R):** He was influenced by the Western band music played by the British East India Company in Madras.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**79.** Identify the incorrect statement about Western influence on Karnatak music.
(A) Instruments like Mandolin and Saxophone have been successfully adapted.
(B) Microphones changed the vocal dynamics of performers.
(C) The Western concept of Harmony has entirely replaced the Indian concept of Melody.

(D) Western band tunes inspired some 19th-century compositions.

**80.** Which is a correct pair regarding instruments adopted into Karnatak music?
(A) Saxophone - T.R. Mahalingam
(B) Mandolin - Lalgudi Jayaraman
(C) Violin - Kadri Gopalnath
(D) Clarinet - A.K.C. Natarajan

**81.** Which is an incorrect pair of Ragas with similar scales in Karnatak and Hindustani systems?
(A) Todi - Bhairavi
(B) Mohanam - Bhoopali
(C) Hindolam - Malkauns
(D) Kalyani - Yaman

**82.** All of the following ragas are widely considered to have entered Karnatak music from the Hindustani tradition EXCEPT:
(A) Dwijavanti
(B) Bhairavi
(C) Yamunakalyani
(D) Sindhu Bhairavi

**83.** Match the items in List I with those in List II and choose the correct option:
List I: (Adapted Instrument)
P. Mandolin
Q. Saxophone
R. Violin
S. Clarinet
List II: (Artist)
1. Kadri Gopalnath
2. U. Srinivas
3. A.K.C. Natarajan
4. T.N. Krishnan
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**84.** Which of the following is the most appropriate description of Muthuswami Dikshitar's 'Nottuswara' compositions?
(A) Complex polyphonic choral works
(B) Elaborate Raga Alapanas
(C) Compositions set exclusively in Misra Chapu
(D) Simple melodies based on the major scale (Sankarabharanam) set to Western tunes

**85.** A student wants to perform a Jugalbandi concert. They need to understand that the primary challenge is:
(A) Finding a common Tala framework while maintaining individual stylistic purity
(B) Playing the exact same instrument
(C) Singing in the same language
(D) Avoiding all Gamakas

**86.** Read the following statements and choose the correct option:
**Statement I:** The Harmonium was once widely used in Karnatak music before being largely replaced by the Violin.
**Statement II:** The Viola has never been used in Karnatak music concerts.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**87.** The adoption of the Mandolin by U. Srinivas demonstrated that:
(A) Only Indian instruments can produce Gamakas
(B) Western instruments must only play Western scales
(C) Western staccato instruments can be modified and played to mimic vocal gamakas perfectly
(D) Karnatak music does not require microtones

**88.** Consider the following statements regarding the influence of other music systems:
1. Hindustani music influenced the structure of the Thumri-style Javali in Karnatak music.
2. Western harmony forms the basis of Karnatak Varnams.
3. The violin is tuned in fifths (Sa-Pa) in Karnatak music, unlike Western standard tuning.
4. Desya ragas became popular in the post-Trinity period.
Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 3

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(C) 2, 3, and 4
(D) 1, 2, and 4

**89.** The institutionalization of music led to the creation of formal syllabi. What was the direct effect of this on the Guru-Sishya relationship?
(A) It increased the spiritual bond between them.
(B) It forced students to live with their teachers.
(C) It made the relationship more formal and time-bound.
(D) It eliminated the need for practice.

**90.** Which of the following best defines the term 'Patantara'?
(A) A rhythmic pattern on the Mridangam
(B) A specific version or musical text of a composition passed down in a lineage
(C) A type of Veena
(D) A festival in Kerala

**91.** Identify the correct statement about the dissemination of Trinity kritis.
(A) They were published in printed notation by the composers themselves.
(B) They were originally recorded on wax cylinders.
(C) They were kept entirely secret and never taught.
(D) They were passed down orally through various disciple lineages.

**92.** Identify the incorrect statement about the Melattur Bhagavata Mela.
(A) It is performed annually in the Thanjavur district.
(B) The performers are traditionally male.
(C) It has no connection to classical Karnatak music.
(D) The plays were primarily authored by Venkatarama Sastry.

**93.** Consider the following factors concerning music festivals like the Tyagaraja Aradhana:
1. They act as a unifying platform for musicians across different Banis.
2. They feature the group rendition of Pancharatna Kritis.
3. They allow young artists to gain visibility.
4. They are restricted exclusively to vocalists.
5. They attract global audiences and tourism.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

**94.** Which is a correct pair regarding the propagation of music?
(A) Madras Music Academy - Established in 1800
(B) Song and Drama Division - Focuses on heavy metal
(C) Doordarshan - Exclusively radio broadcasting
(D) Prasar Bharati - Central Government broadcasting

**95.** Which is an incorrect pair?
(A) Tyagaraja - Exclusively composed in Sanskrit
(B) Tyagaraja - Umayalpuram school of disciples
(C) Muthuswami Dikshitar - Tanjavur Quartet disciples
(D) Syama Sastri - Subbaraya Sastri (Son & disciple)

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**96.** Match the items in List I with those in List II and choose the correct option:
List I: (Concept)
P. Bani
Q. Patantara
R. Gurukula
S. Jugalbandi
List II: (Description)
1. Musical version of a song
2. Stylistic tradition
3. Fusion or duet of two classical styles
4. Traditional residential learning
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

**97.** All of the following are true about the limitations of Academic teaching in Universities EXCEPT:
(A) Classes are often large, reducing individual attention.
(B) The focus is sometimes overly tilted towards theory.
(C) It prevents students from performing on stage.

(A) Modern Universities
(B) Western Symphonies
(C) Royal Courts and Temples
(D) Hindustani Gharanas

**20.** Identify the correct statement about the Tanjavur Mridanga Bani.
(A) It emphasizes highly aggressive, loud strokes meant only for solo performances.
(B) It was developed primarily for accompanying Kathak dance and other folk forms.
(C) It completely avoids the use of the gumki technique for tonal modulation.
(D) It focuses on tonal purity, resonance, and integration with the vocal music.

**21.** Identify the incorrect statement regarding the Pudukkottai Mridanga style.
(A) It is known for complex mathematical calculations.
(B) It incorporates intricate laya patterns.
(C) It strictly avoids cross-rhythms and syncopation.
(D) It was heavily influenced by the Kanjira playing techniques.

**22.** Which is a correct pair of a Mridanga Bani and its prominent exponent?
(A) Tanjavur Bani - Dakshinamurthy Pillai
(B) Palghat Bani - Palghat Mani Iyer
(C) Pudukkottai Bani - T.K. Murthy
(D) Palghat Bani - Palani Subramania Pillai

**23.** Arrange the following developments in Karnatak music education in chronological order:
1. Establishment of University Music Departments
2. Pure Gurukula Sampradaya in ancient times
3. Formation of Music Academies (Sabhas)
4. Introduction of online global music portals
(A) 2, 3, 1, 4
(B) 2, 1, 3, 4
(C) 3, 2, 1, 4
(D) 1, 2, 3, 4

**24.** Which is an incorrect pair of a Mridanga style and its feature?
(A) Tanjavur - Exclusively fast tempo
(B) Tanjavur - Aesthetic integration
(C) Pudukkottai - Laya complexity
(D) Palghat - Syllabic clarity and crispness

**25.** All of the following are characteristics of the Palghat Mridanga Bani EXCEPT:
(A) Crispness of strokes (Sollus)
(B) Sharp tonal quality
(C) Disregard for the vocalist's phrasing
(D) Perfect anticipation of the main artist's rhythmic landings

**26.** Which Mridanga Bani is most famous for its 'Sollukattu' clarity and integration with the Kirtana's Sahitya?
(A) Palghat
(B) Pudukkottai
(C) Tanjavur
(D) Hindustani

**27.** An artist wants to master highly complex fractional rhythms (Nadais). Which Mridanga school's training is most relevant?
(A) Tanjavur
(B) Palghat
(C) Dhanammal
(D) Pudukkottai

**28.** Read the following statements and choose the correct option:
**Assertion (A):** The Palghat Mridanga Bani revolutionized accompaniment by elevating the Mridangam to an equal status with the vocal.
**Reason (R):** Palghat Mani Iyer emphasized following the exact phrasing of the Sahitya rather than merely keeping the beat.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**29.** Read the following statements and choose the correct option:
**Statement I:** The Pudukkottai school of Mridangam was deeply influenced by the Tavil playing style.
**Statement II:** Dakshinamurthy Pillai was a prominent exponent of the Tanjavur Bani.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is

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**107.** Which is an incorrect pair regarding musical Banis?
(A) Dhanammal - Subtle Nuances
(B) GNB - Brika-focused
(C) Musiri - Emotional Niraval
(D) Maharajapuram - Complete adherence to strict notation, no improvisation

**108.** Match the items in List I with those in List II and choose the correct option:
List I: (Festival)
P. Tiruvaiyaru
Q. Chembai
R. Melattur
S. Margazhi
List II: (Key Association)
1. Bhagavata Mela
2. Tyagaraja Aradhana
3. Guruvayur Temple
4. Chennai Sabhas
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-1, R-3, S-4

**109.** All of the following are characteristic of the Ariyakudi Bani EXCEPT:
(A) Proportionate concert planning
(B) Brisk Madhyama kala
(C) Hour-long single Raga Alapanas ignoring other pieces
(D) Crisp Kalpanasvaras

**110.** The best description of the 'Mridanga Bani' of Tanjavur is:
(A) Emphasis on massive volume
(B) Subtle, tonal aesthetics enhancing the vocal music
(C) Use of drumsticks instead of hands
(D) Exclusive focus on solo performances

**111.** A university student analyzing the historical development of concert formats must primarily study the contributions of:
(A) Purandara Dasa
(B) Venkatamakhin
(C) Bharata
(D) Ariyakudi Ramanuja Iyengar

**112.** Read the following statements and choose the correct option:
**Statement I:** The Song and Drama Division uses traditional performing arts to create awareness about national policies.
**Statement II:** Prasar Bharati is a private organization with no government affiliation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**113.** Consider the following about the influence of Films on Karnatak music:
1. Films provided a mass medium for classical singers in the mid-20th century.
2. Classical kritis were often used directly in early cinema.
3. Films caused the complete extinction of classical music.
4. Film music directors often blended Karnatak and Western orchestration.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

**114.** Early Indian cinema's reliance on Karnatak musicians as actors and singers was a direct effect of:
(A) The mandate of the British government
(B) Early Indian cinema's reliance on playback singing technology
(C) The physical appearance of the musicians
(D) The lack of any other genre of music

**115.** Which concept implies the unique interpretative stamp a musician places on a traditional composition?
(A) Sruti
(B) Arohana
(C) Bani
(D) Laya

**116.** Identify the correct statement about the Semmangudi Bani.
(A) It relies on an open, booming voice with no nasal quality.

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(D) Western classical music adaptations by Baluswami Dikshitar

**198.** The best answer for why the Gurukula system is difficult to maintain today is:
(A) A complete lack of interest in classical music
(B) Modern economic necessities and the demand for formalized, degree-based education
(C) Government laws banning apprenticeships
(D) The unavailability of musical instruments

**199.** Read the following statements and choose the correct option:
**Statement I:** The Chembai festival is held in Guruvayur.
**Statement II:** The festival is exclusively for Hindustani musicians.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**200.** The emergence of 'Tukkada' items at the end of a Karnatak concert was a direct effect of:
(A) The lack of time
(B) The desire to lighten the mood after heavy classical pieces
(C) The inability of the singer to perform complex ragas
(D) A strict rule by the Music Academy

**201.** Which defines the 'Bani' of Semmangudi Srinivasa Iyer?
(A) Purely instrumental approach
(B) Intense gamaka-laden style with an extensive repertoire
(C) Exclusive singing of Hindustani bhajans
(D) Use of extreme slow tempo only

**202.** Identify the correct statement about the Song and Drama Division.
(A) It only performs Western plays.
(B) It uses performing arts to communicate government messages and social themes.
(C) It is a private NGO.
(D) It bans the use of Karnatak music.

**203.** Read the following statements and choose the correct option:
**Assertion (A):** Muthuswami Dikshitar's kritis are highly suited for Veena playing.
**Reason (R):** His compositions extensively utilize deep gamakas, slow tempo, and follow the Vainika (Veena) style of phrasing.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**204.** Identify the incorrect statement about the influence of other music systems.
(A) Karnatak music adopted the violin from the West.
(B) Karnatak music adopted the Harmonium, though its use later declined.
(C) Karnatak music abandoned its 72 Melakarta system due to Hindustani influence.
(D) Ragas like Kapi have Hindustani flavors in modern renditions.

**205.** Which is a correct pair?
(A) Palghat Mridanga Bani - T.N. Rajarathinam Pillai
(B) Pudukkottai Mridanga Bani - Veena Dhanammal
(C) Tanjavur Mridanga Bani - Vaidyanatha Iyer
(D) Tanjavur Nagasvaram Bani - Palghat Mani Iyer

**206.** Which is an incorrect pair?
(A) Nottuswara - Dikshitar
(B) Navagraha Kritis - Purandara Dasa
(C) Pancharatna - Tyagaraja
(D) Swarajati - Syama Sastri

**207.** All of the following represent the legacy of the Music Trinity EXCEPT:
(A) The codification of the Kriti format
(B) The popularization of the 72 Melakarta system
(C) The inclusion of the harmonium
(D) The inclusion of Sangatis and Chitta Swaras

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**126.** Which defines 'Manodharma Sangeetam'?
(A) Pre-composed music
(B) Extempore or improvised music
(C) Theoretical study of music
(D) Printed musical notation

**127.** Identify the correct statement about the Tanjavur style of Nagasvaram playing.
(A) It totally avoids playing Raga Alapana in performance.
(B) It only plays modern Western and pop-fusion tunes.
(C) It is designed to be played strictly in indoor venues.
(D) It mimics the vocal style with deep, fluid gamakas.

**128.** Read the following statements and choose the correct option:
**Assertion (A):** Prasar Bharati has been instrumental in preserving rare recordings of Karnatak maestros.
**Reason (R):** AIR maintains extensive sound archives containing decades of live broadcasts and studio recordings.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**129.** Identify the incorrect statement about the music of Muthuswami Dikshitar.
(A) He composed mostly in Telugu.
(B) His compositions reflect the Dhrupad style of Hindustani music.
(C) He used the mudra 'Guruguha'.
(D) He composed group kritis like the Navagraha kritis.

**130.** Which is a correct pair?
(A) Tyagaraja - Rama Bhakti
(B) Syama Sastri - Bangaru Kamakshi temple association
(C) Dikshitar - Rama Bhakti
(D) Tyagaraja - Devi Bhakti primarily

**131.** Which is an incorrect pair regarding the Trinity's group kritis?
(A) Tyagaraja - Pancharatna Kritis
(B) Dikshitar - Navagraha Kritis
(C) Tyagaraja - Utsava Sampradaya Kritis
(D) Syama Sastri - Kamalamba Navavarna

**132.** All of the following instruments are traditionally associated with the Gurukula transmission of purely Karnatak rhythm EXCEPT:
(A) Mridangam
(B) Kanjira
(C) Ghatam
(D) Tabla

**133.** Match the items in List I with those in List II and choose the correct option:
List I: (Mridangam Artist)
P. Palghat Mani Iyer
Q. Dakshinamurthy Pillai
R. Thanjavur Vaidyanatha Iyer
S. Palani Subramania Pillai
List II: (Style/Bani)
1. Palghat Bani
2. Pudukkottai Bani
3. Thanjavur Bani
4. Pudukkottai/Palani synthesis
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-2, Q-1, R-4, S-3

**134.** The most appropriate platform for an emerging artist to gain national recognition in India is:
(A) Local village festivals
(B) Private YouTube channels only
(C) International pop concerts
(D) AIR National Programme of Music

**135.** A researcher is studying the adaptation of Hindustani ragas into Karnatak music. Which composer's works would provide the most primary data?
(A) Purandara Dasa
(B) Syama Sastri
(C) Muthuswami Dikshitar
(D) Annamacharya

**136.** Read the following statements and choose the correct option:
**Statement I:** The 'Gayaki ang' in instrumental music refers to playing the instrument in a way that mimics the human voice.
**Statement II:** The Dhanammal Bani strictly

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avoids the Gayaki ang.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**137.** The proliferation of private music academies in the 20th century was a direct effect of:
(A) The decline of the Devadasi system and temple patronage
(B) The British banning classical music
(C) The lack of interest in music
(D) The invention of the television

**138.** Consider the following characteristics of a Bani:
1. Repertoire of specific kritis
2. Preferred tempo (Laya)
3. Pronunciation of lyrics (Uchcharana)
4. Choice of concert attire

Which of the above statement(s) is/are correct regarding the critical musical aspects of a Bani?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

**139.** Which defines the 'Pudukkottai Bani' of Mridangam?
(A) Extreme slowness and lack of rhythm
(B) Playing only with the left hand
(C) Aggressive, mathematically complex laya patterns and cross-rhythms
(D) Total avoidance of the Gumki technique

**140.** Identify the correct statement about the influence of Western institutions on Indian music education.
(A) It introduced the concept of the printed syllabus and written examinations.
(B) It mandated the use of the English language for all compositions.
(C) It eliminated the concept of Tala.
(D) It replaced the Guru with a computer.

**141.** Identify the incorrect statement regarding the music of Tyagaraja.
(A) He perfected the Kriti format.
(B) He introduced multiple Sangatis for emotional and musical elaboration.
(C) He composed extensively in major ragas like Todi and Sankarabharanam.
(D) He strictly avoided composing in any Apurva (rare) ragas.

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**142.** Which is a correct pair regarding a musician and their distinct contribution?
(A) GNB - Slow emotional Padams
(B) Ariyakudi - Concert Paddhati
(C) Dhanammal - Fast Brikas
(D) Musiri - Complex Pallavis in rare talas

**143.** Consider the following factors influencing Karnatak music:
1. Introduction of microphones
2. Establishment of universities
3. Exposure to Hindustani music through radio
4. Influence of Western harmony on Raga Alapana
5. Growth of Sabhas

Which of the above statement(s) is/are correct regarding the growth and propagation of Karnatak music?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

**144.** Which is an incorrect pair?
(A) Semmangudi - Nasal, thin voice without gamakas
(B) Musiri - Vilamba Kala
(C) Chembai - Vigorous, open-throated singing
(D) Maharajapuram - Imaginative Manodharma

**145.** All of the following represent institutional efforts to propagate Karnatak music EXCEPT:
(A) The Gurukula of an individual teacher
(B) The Music Academy, Madras
(C) All India Radio
(D) Annamalai University Music Department

**146.** The most appropriate explanation for why certain Ragas like Sindhu Bhairavi became highly popular in post-Trinity Karnatak concerts is:
(A) They were specifically prescribed by the ancient Vedas.

(B) They were light, appealing, and suitable for 'Tukkada' items.
(C) They were the only ragas known to modern sabha musicians.
(D) They are extremely easy to sing without any prior training.

**147.** A musician renders a highly intellectual Pallavi with intricate mathematical calculations. This competency reflects the influence of which percussion bani?
(A) Tanjavur
(B) Palghat
(C) Dhanammal
(D) Pudukkottai

**148.** The best answer for the primary role of the Song and Drama Division in India is:
(A) Communicating national themes through live traditional arts.
(B) Organizing major international tours for modern pop stars.
(C) Producing commercial feature films for mass distribution.
(D) Broadcasting classical music on national television channels.

**149.** Read the following statements and choose the correct option:
**Statement I:** The Palghat Mridangam Bani closely shadows the vocal phrasing.
**Statement II:** The Tanjavur Mridangam Bani is characterized by heavy, disjointed rhythmic solos unrelated to the melody.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**150.** The rise of the 'Sabha' culture in Chennai was a direct effect of:
(A) The banning of music by the government
(B) The decline of temple and royal patronage
(C) The influence of Western pop music
(D) The lack of talented musicians

**151.** Which defines a 'Pathantara' defect?
(A) A mistake in the printing of a textbook
(B) A flaw in the physical construction of a Veena
(C) A corruption or deviation from the original musical setting of a composition during oral transmission
(D) A mistake in the tuning of a Mridangam

**152.** Identify the correct statement about the Dhanammal Bani.
(A) It relies heavily on fast-paced rhythm.
(B) It was developed primarily for male vocalists.
(C) It strictly avoids singing Padams.
(D) It is highly respected for its pure, unhurried rendering and rich Gamakas.

**153.** Read the following statements and choose the correct option:
**Assertion (A):** G.N. Balasubramaniam's style appealed immensely to the masses and the youth of his time.
**Reason (R):** He introduced a fast, racy style with cascading brikas and striking sruti bhedam, bringing a new dynamism to concerts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**154.** Identify the incorrect statement regarding the music of Syama Sastri.
(A) His compositions are heavily laden with Bhava.
(B) He is the architect of the Swarajati format as a serious concert piece.
(C) He composed over a thousand kritis in Sanskrit.
(D) His rhythmic structures are highly complex.

**155.** Which is a correct pair?
(A) Dikshitar - Fast, simplistic tunes
(B) Syama Sastri - Exclusively Hindustani ragas
(C) Tyagaraja - Conversational, emotive appeal
(D) Swati Tirunal - Only composed in Tamil

**156.** Which is an incorrect pair?
(A) Ariyakudi - Concert formatting
(B) Musiri - Niraval singing

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**177.** Identify the correct statement about the Palakadu (Palghat) Mridanga Bani.
(A) It relies heavily on mirroring the melodic nuances and Sahitya of the main artist.
(B) It treats the Mridangam strictly as a time-keeping instrument.
(C) It completely ignores the tone (Naadam) of the instrument.
(D) It only accompanies Hindustani musicians.

**178.** Read the following statements and choose the correct option:
**Assertion (A):** Different Pathantaras (versions) of the same Kriti exist today.
**Reason (R):** The oral tradition of teaching allowed for minor creative alterations and memory variations across different disciple lineages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**179.** Identify the incorrect statement about Maharajapuram Viswanatha Iyer.
(A) He possessed a highly imaginative and unpredictable style.
(B) He strictly avoided Manodharma.
(C) He was known for rendering Hindustani ragas beautifully.
(D) He influenced Semmangudi Srinivasa Iyer.

**180.** Which is a correct pair?
(A) Musiri - Fast Swaras
(B) Chembai - Direct, ringing, and vigorous voice
(C) GNB - Extremely slow, emotionless singing
(D) Dhanammal - Loud, percussion-dominated

**181.** Which is an incorrect pair?
(A) Tyagaraja - Utsava Sampradaya Kritis
(B) Dikshitar - Nottuswara
(C) Swati Tirunal - Navaratri Kritis
(D) Syama Sastri - Navagraha Kritis

**182.** All of the following are associated with the Pudukkottai Mridanga Bani EXCEPT:
(A) Complex mathematical calculations (Kanakkus)
(B) Influence of Kanjira techniques
(C) Intricate cross-rhythms
(D) Dominance of simple, repetitive time-keeping without variations

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**183.** Match the items in List I with those in List II and choose the correct option:
List I: (Concept)
P. Nottuswara Sahitya
Q. Pancharatna Kritis
R. Complex Swarajatis
S. Extensive use of Madhyamakala Sahitya
List II: (Associated Trinity Composer)
1. Tyagaraja
2. Syama Sastri
3. Muthuswami Dikshitar
4. Muthuswami Dikshitar
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-1, R-4, S-3

**184.** The most appropriate term for the style of playing the Mridangam that mathematically calculates complex rhythmic endpoints is:
(A) Naada
(B) Sruti
(C) Bhava
(D) Kanakku

**185.** A vocalist wishes to heavily incorporate fast brikas and Sruti Bhedam into their concert. Whose style are they adopting?
(A) G.N. Balasubramaniam
(B) Musiri Subramania Iyer
(C) Veena Dhanammal
(D) Chembai Vaidyanatha Bhagavatar

**186.** Read the following statements and choose the correct option:
**Statement I:** The Music Academy, Madras was instrumental in standardizing the Lakshanas (grammar) of many ragas through expert committee discussions.
**Statement II:** The Music Academy strictly bans the performance of Pallavis.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is

concert discipline.
(C) It discouraged classical music in favor of film music entirely.
(D) It never recorded master artists.

**167.** Identify the incorrect statement about the Margazhi festival.
(A) It is held in Chennai.
(B) It features thousands of concerts over a month.
(C) It provides a platform for both senior and junior artists.
(D) It is entirely funded and managed by the Central Government.

**168.** Given the following elements of a Karnatak concert, what is the correct sequence in the Ariyakudi format?
1. Varnam
2. Kriti with Alapana
3. Ragam Tanam Pallavi
4. Tukkada (Light pieces)
5. Mangalam
(A) 1, 2, 3, 4, 5
(B) 5, 4, 3, 2, 1
(C) 2, 1, 4, 3, 5
(D) 3, 2, 1, 4, 5

**169.** Which is a correct pair regarding a Raga and its Hindustani equivalent?
(A) Hindolam - Malkauns
(B) Mohanam - Bhairavi
(C) Kalyani - Todi
(D) Sankarabharanam - Yaman

**170.** Which is an incorrect pair?
(A) Nottuswara - Western influence
(B) Javali - Strict, heavy devotional form
(C) Jugalbandi - Cross-system collaboration
(D) Thumri - Hindustani light classical

**171.** All of the following are benefits of the Academic teaching system EXCEPT:
(A) Structured evaluation
(B) Creating an exact clone of the Guru's voice
(C) Focus on musicology and history
(D) Mass dissemination of knowledge

**172.** The most appropriate strategy for a university to teach 'Manodharma' (improvisation) is:
(A) Providing written notes to memorize
(B) Banning listening to live concerts
(C) Testing only theoretical definitions
(D) Conducting interactive workshops focused on guided listening and spontaneous phrase-building

**173.** Arrange the following musicians according to the chronological emergence of their Banis:
1. Veena Dhanammal
2. Ariyakudi Ramanuja Iyengar
3. G.N. Balasubramaniam
4. T.N. Seshagopalan
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 4, 3, 2, 1

**174.** Read the following statements and choose the correct option:
**Statement I:** The Tanjavur Bani of Nagasvaram is renowned for its short, fast, and abrupt musical phrases.
**Statement II:** T.N. Rajarathinam Pillai was a legendary exponent of the Tanjavur Nagasvaram Bani.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is incorrect but Statement II is correct
(D) Statement I is correct but Statement II is incorrect

**175.** The popularization of the Raga 'Sindhu Bhairavi' in Karnatak music was a direct effect of:
(A) The discovery of ancient Tamil texts
(B) The introduction of the Violin
(C) The influence of Hindustani Bhajans and light classical forms
(D) The academic curriculum of universities

**176.** Which defines the 'Nagasvaram Bani' of Tanjavur?
(A) Staccato playing with no gamakas
(B) Nagasvaram Bani - Rakti raga elaboration and continuous flow of breath
(C) Exclusive playing of Western scales
(D) Use of electronic synthesizers

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(C) Chembai - Clear, loud diction
(D) GNB - Chauka kala Padams

**157.** All of the following were impacts of Institutional training in Universities EXCEPT:
(A) Complete preservation of micro-nuances of specific Banis
(B) Standardization of notation
(C) Broadening of the syllabus
(D) Accessibility to all castes and genders

**158.** Match the items in List I with those in List II and choose the correct option:
List I: (Musician)
P. T.N. Rajarathinam Pillai
Q. Palghat Mani Iyer
R. Veena Dhanammal
S. Maharajapuram Viswanatha Iyer
List II: (Associated Instrument/Vocal)
1. Mridangam
2. Nagasvaram
3. Vocal
4. Veena
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-1, R-2, S-3

**159.** The most appropriate way to describe the 'Chauka Kala' dominant in Dikshitar kritis is:
(A) Extremely fast tempo
(B) Medium tempo
(C) Slow, expansive tempo allowing for deep gamaka elaboration
(D) Rhythmic frenzy

**160.** An aspiring Nagasvaram player wants to learn the traditional elaborate Alapana technique. Which Bani should they study?
(A) Hindustani Bani
(B) Tanjavur Bani
(C) Western Bani
(D) Dhanammal Bani

**161.** Read the following statements and choose the correct option:
**Statement I:** The Tiruvaiyaru festival is dedicated to Muthuswami Dikshitar.
**Statement II:** The Melattur festival is famous for its Bhagavata Mela dance dramas.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is incorrect but Statement II is correct
(D) Statement I is correct but Statement II is incorrect

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**162.** The integration of the Violin into Karnatak music is an example of:
(A) Complete rejection of foreign influences
(B) The replacement of Indian talas with Western harmony
(C) Successful assimilation of a Western instrument to suit Indian melodic requirements
(D) The failure of traditional Indian instruments

**163.** Consider the following about the Music Trinity:
1. They codified the Kriti format.
2. They composed exclusively in Sanskrit.
3. They extensively used Sangatis, Madhyamakala Sahityas, and Chitta Swaras.
4. They flourished in the region around Thanjavur.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

**164.** The primary reason for the decline of the traditional Gurukula system was:
(A) The lack of talented Gurus
(B) A ban by the government
(C) The invention of the internet
(D) Changing socio-economic conditions and the need for standardized education

**165.** Which defines a 'Sangati'?
(A) Step-by-step melodic variations of a musical phrase
(B) A type of percussion instrument
(C) A Western musical scale
(D) A rhythmic cycle

**166.** Identify the correct statement about the influence of AIR (All India Radio).
(A) It only broadcasts local music.
(B) It created a platform that required musicians to strictly adhere to time limits, shaping

incorrect
(D) Statement I is incorrect but Statement II is correct

**187.** The standardization of the concert format by Ariyakudi was a direct effect of:
(A) A government mandate banning traditional long concerts
(B) The need for a balanced presentation to sustain the interest of a diverse Sabha audience
(C) The lack of available compositions
(D) The influence of Western symphonies

**188.** Consider the following about Hindustani influence on Karnatak music:
1. Adoption of ragas like Dwijavanti and Sindhu Bhairavi
2. Introduction of the Jugalbandi format
3. Complete replacement of the Karnatak Tala system
4. Influence on the rendering of light classical forms like Behag and Kapi

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

**189.** Which defines 'Sruti Bhedam'?
(A) Shifting the tonic note (Sa) to another note to reveal a new raga
(B) Changing the tempo of the song
(C) Playing the violin instead of the Veena
(D) Singing without a microphone

**190.** Identify the correct statement about the influence of Films on Karnatak music.
(A) It completely destroyed the classical music tradition.
(B) It provided a lucrative alternative career for many classical musicians in the mid-20th century.
(C) It banned the use of classical ragas in songs.
(D) It only utilized Western musicians.

**191.** Identify the incorrect statement about the Melattur Bhagavata Mela.
(A) It is a traditional dance-drama.
(B) It involves classical Karnatak music.
(C) Prahlada Charitram is a famous play performed here.
(D) It was founded by Tyagaraja.

**192.** Which is a correct pair regarding a Bani and its distinct feature?
(A) Semmangudi - Rich Gamakas and vigorous delivery
(B) Musiri - Fast Brikas
(C) GNB - Slow Padams
(D) Chembai - Extremely slow pace

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**193.** Consider the following features of Institutional Training:
1. Fixed Syllabus
2. Mass learning environment
3. Written Examinations
4. Complete preservation of single Bani nuances
5. Interdisciplinary academic research

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

**194.** Which is an incorrect pair?
(A) Tyagaraja - Telugu Sahitya
(B) Dikshitar - Sanskrit Sahitya
(C) Syama Sastri - Swarajati format
(D) Dikshitar - Rejection of Talas

**195.** All of the following ragas are prominent in Dikshitar's Navagraha kritis EXCEPT:
(A) Mohanam
(B) Saurashtram
(C) Asaveri
(D) Surati

**196.** The most appropriate venue for a mass rendition of the Pancharatna Kritis is:
(A) Melattur Festival
(B) Tiruvaiyaru Tyagaraja Aradhana
(C) Chembai Festival
(D) A cinema hall

**197.** A student critically analyzing the evolution of the modern violin must acknowledge its roots in:
(A) Ancient Indian texts
(B) Hindustani Gharanas
(C) Folk traditions of Kerala

(B) It strictly avoids the singing of Swarakalpanas.
(C) It was developed primarily for instrumental accompaniment.
(D) It is characterized by vigorous delivery, rich gamakas, and extensive traditional repertoire.

**117.** Identify the incorrect statement about the influence of Western music.
(A) It led to the abandonment of the 72 Melakarta system.
(B) It introduced the harmonium to India.
(C) It introduced the violin to Karnatak music.
(D) It inspired Dikshitar's Nottuswara compositions.

**118.** Consider the following statements about the Music Academies:
1. They standardized the theoretical aspects of ragas.
2. They institutionalized the December music season.
3. They award titles like 'Sangita Kalanidhi'.
4. They exclusively promote Western classical music.
5. They publish journals documenting musicology.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

**119.** Which is a correct pair regarding prominent artists and their Banis?
(A) Palghat Mani Iyer - Vocal Bani
(B) Veena Dhanammal - Mridangam Bani
(C) T.N. Rajarathinam Pillai - Nagasvaram Bani
(D) Chembai - Flute Bani

**120.** Which is an incorrect pair?
(A) GNB - Vocal
(B) Palani Subramania Pillai - Nagasvaram
(C) Ariyakudi - Vocal
(D) Dakshinamurthy Pillai - Kanjira/ Mridangam

**121.** All of the following were key features of G.N. Balasubramaniam's style EXCEPT:
(A) Extreme slow tempo
(B) Sruti Bhedam
(C) Fast-paced Brikas
(D) Emphasis on aesthetic appeal

**122.** The most appropriate reason for the adoption of the Violin in Karnatak music over other Western instruments is:
(A) It is significantly cheaper to mass-manufacture.
(B) It is considerably easier to play than the Veena.
(C) Its fretless fingerboard allows for continuous slides.
(D) It only plays the standard Western diatonic scale.

**123.** Arrange the following musicians in chronological order of their primary period of activity:
1. Purandara Dasa
2. Tyagaraja
3. Ariyakudi Ramanuja Iyengar
4. U. Srinivas

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

**124.** Read the following statements and choose the correct option:
**Statement I:** The Pudukkottai Bani of Mridangam is known for its intricate calculations and laya complexities.
**Statement II:** The Dhanammal school is known for loud, aggressive, and fast-paced renditions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**125.** The shift of music patronage from royal courts to public sabhas was directly caused by:
(A) The invention of the gramophone
(B) The strict rules of the Gurukula system
(C) The lack of new compositions
(D) The decline of princely states and the rise of democratic institutions

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**208.** Match the items in List I with those in List II and choose the correct option:
List I: (Musician)
P. Musiri Subramania Iyer
Q. G.N. Balasubramaniam
R. Chembai Vaidyanatha Bhagavatar
S. Ariyakudi Ramanuja Iyengar
List II: (Key Contribution/Feature)
1. Emotive Niraval in Vilamba Kala
2. Modern Concert Format
3. Racy Brikas and Sruti Bhedam
4. Open, ringing voice and direct appeal
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-1, Q-2, R-4, S-3

**209.** The most appropriate description of the 'Palghat Bani' of Mridangam is:
(A) It emphasizes clarity, tonal aesthetics, and vocal phrasing.
(B) It completely ignores the melodic phrasing of the vocalist.
(C) It uses only loud, aggressive, and highly percussive strokes.
(D) It strictly avoids the use of the right hand in solos.

**210.** A student studying the transition of Karnatak music from courts to public spheres must analyze the role of:
(A) The Music Academies and Sabhas
(B) The ancient Vedas
(C) The Gurukula system
(D) The Western symphony orchestras

**211.** Read the following statements and choose the correct option:
**Statement I:** The institutionalization of music led to the creation of standardized syllabi and degrees.
**Statement II:** Institutionalization ensured that every student mastered the absolute depth of a single Guru's Bani.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**212.** The structural similarity between Hindustani Khayal and the Karnatak Ragam Tanam Pallavi (RTP) is an example of:
(A) The shared improvisational (Manodharma) roots of Indian classical music
(B) Western influence
(C) The decline of traditional music
(D) The rigidity of written notation

**213.** Consider the following about the Dhanammal school:
1. Highly nuanced and unhurried style
2. Prominence of Veena playing techniques in vocal
3. Heavy emphasis on Javali and Padam
4. Focus on high-speed mathematical swaras
Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

**214.** The use of 'Madhyamakala Sahitya' (medium tempo lyrics) is a signature architectural feature of which composer?
(A) Tyagaraja
(B) Syama Sastri
(C) Muthuswami Dikshitar
(D) Papanasam Sivan

**215.** Which defines the concept of 'Pathantara'?
(A) A type of Mridangam stroke
(B) A festival in Chennai
(C) A Western musical scale
(D) The specific version of a composition as transmitted through a particular lineage

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**216.** Identify the correct statement about the Tanjavur Bani of Nagasvaram.
(A) It is known for its expansive, breath-controlled, and highly gamaka-laden Alapanas.
(B) It is played strictly without a Tavil.
(C) It relies on reading from sheet music.
(D) It never plays Rakti ragas.

**217.** Identify the incorrect statement regarding the influence of Prasar Bharati.
(A) It includes All India Radio and Doordarshan.

**277.** How does Prasar Bharati contribute to the propagation of classical music?
(A) By organizing live academic seminars on university campuses for specific scholars
(B) By restricting high-quality musical content to urban centers and academic elites
(C) By strictly limiting musical performances to simple social communication motifs
(D) Functioning as a massive broadcasting network delivering Banis to remote audiences

**278.** What is the primary method utilized by the Song and Drama Division for public outreach?
(A) Operating comprehensive university academic structures and testing centers
(B) Using musical performances for cultural and social communication
(C) Broadcasting scholarly discussions to remote audiences through radio waves
(D) Managing the internal curriculum of the traditional Gurukula sampradaya

**279.** Which groups of artists directly benefit from the support system provided by these organizations?
(A) Only artists who abstain from participating in public outreach programs
(B) Artists exclusively performing non-classical motifs for film production
(C) Artists emerging from Gurukula sampradaya or university systems
(D) Artists who function solely within broadcasting networks and studios

**280.** What is the overall result of the synergy between these three entities?
(A) A noticeable decline in traditional learning formats and music mentorships
(B) The restriction of musical documentation to scholarly circles and universities
(C) The fragmentation of classical music into localized hubs and isolated groups
(D) Infrastructure ensuring continuous public engagement and propagation

**Direction :** Please read the following source carefully.

*In the contemporary landscape of music propagation, films and dedicated music festivals play an instrumental role in reaching diverse demographics. Films have increasingly incorporated classical idioms, translating complex ragas and traditional styles into accessible formats for the masses. This cinematic propagation introduces traditional music to audiences who might not engage with formal concert settings. Parallel to this, music festivals like Tiruvaiyaru, Chembai, and Melattur function as vital cultural congregations that actively preserve and propagate classical heritage. The Tiruvaiyaru festival focuses on mass participation and collective homage, reinforcing community bonds through shared musical repertoire. The Chembai festival emphasizes traditional performance aesthetics and honors specific stylistic lineages, while the Melattur festival integrates regional theatrical elements with classical music presentations. These festivals not only provide a platform for showcasing the merits of different Banis but also serve as practical extensions of music education, where students from institutional training and universities observe real-time stylistic applications. Through films and the distinctive environments of Tiruvaiyaru, Chembai, and Melattur, music is dynamically propagated across generations.*

Based on the above source, attempt the following five questions.

**281.** How do films contribute to the propagation of traditional music?
(A) Translating complex ragas and styles into accessible formats for masses
(B) By replacing live performances at traditional music festivals entirely
(C) By demanding that audiences only listen in formal concert settings now
(D) By eliminating classical idioms from mainstream cinematic music scoring

**282.** What is identified as the primary focus of the Tiruvaiyaru festival?
(A) Integrating regional theatrical elements into the vocal performance
(B) Mass participation and collective homage through shared repertoire
(C) Honoring specific stylistic lineages through solo acts and showcases
(D) Emphasizing the theoretical translation of complex, melodic ragas

**283.** The Melattur festival is unique among the mentioned festivals because it:
(A) Focuses entirely on collective homage without any solo performances

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shifted from mere time-keeping to dynamic accompaniment.
**Reason (R):** Maestros of the Palghat and Pudukkottai Banis introduced techniques to mathematically and aesthetically follow the vocalist's improvisations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

**229.** Identify the incorrect statement about the influence of Films.
(A) Films completely replaced the traditional Sabha concerts.
(B) Early films heavily utilized Karnatak classical ragas.
(C) Films helped popularize classical music to the rural masses.
(D) Prominent musicians like GNB acted in films.

**230.** Which is a correct pair?
(A) Musiri - Fast Swaras
(B) GNB - Sruti Bhedam
(C) Chembai - Soft, whispering voice
(D) Dhanammal - Loud percussion

**231.** Which is an incorrect pair?
(A) Tyagaraja - Sangati
(B) Dikshitar - Madhyamakala Sahitya
(C) Syama Sastri - Misra Chapu
(D) Ariyakudi - Nottuswara

**232.** All of the following are features of the University academic teaching system EXCEPT:
(A) Mass education
(B) One-on-one personalized, life-long mentoring
(C) Structured examinations
(D) Interdisciplinary research opportunities

**233.** Match the items in List I with those in List II and choose the correct option:
List I: (Mridangam Bani)
P. Tanjavur
Q. Pudukkottai
R. Palghat
S. Modern synthesis
List II: (Prominent Feature)
1. Integration and mirroring of vocal phrasing
2. Tonal aesthetics (Naadam)
3. Complex mathematical calculations (Kanakkus)
4. Blending of regional styles for modern concerts
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-1, R-3, S-4

**234.** The most appropriate term for the unique, personalized musical stamp of a specific Guru or school is:
(A) Laya
(B) Sruti
(C) Tala
(D) Bani

**235.** A student wants to research the emotional depth (Bhava) of Niraval in slow tempo. Which Bani provides the best case study?
(A) GNB Bani
(B) Chembai Bani
(C) Musiri Bani
(D) Pudukkottai Bani

**236.** Read the following statements and choose the correct option:
**Statement I:** The Melattur festival celebrates the Tyagaraja Aradhana.
**Statement II:** The Melattur festival is dedicated to the Bhagavata Mela tradition.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**237.** The direct effect of AIR's 'National Programme of Music' was:
(A) Cross-cultural exposure and national recognition for artists
(B) The decline of Karnatak music
(C) The banning of all instruments
(D) The exclusive promotion of film music

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*its robust voice culture, vibrant energy, and straightforward, open-throated singing, which facilitates wide propagation and accessibility. Meanwhile, the Semmangudi Bani synthesizes rigorous traditional grammar with intricate, continuous melodic cascades, forming a highly complex educational model. Institutional training systems and music academies continuously evaluate the merits and limitations of these four schools. The vibrant energy of Chembai, the majestic delivery of Maharajapuram, the rapid innovations of GNB, and the intricate cascades of Semmangudi provide academic teaching systems in universities with rich, varied source material for analyzing stylistic diversity and understanding the broad spectrum of vocal pedagogy.*

Based on the above source, attempt the following five questions.

**266.** What is a distinguishing feature of the GNB Bani as described in the passage?
(A) Deliberate pacing and classical purity
(B) Rapid phrasing and innovative rhythmic patterns
(C) Straightforward, open-throated singing
(D) Intricate, continuous melodic cascades without rhythmic innovation

**267.** The Maharajapuram Bani provides a contrast to the GNB style primarily through which characteristics?
(A) Robust voice culture and rapid rhythmic innovations
(B) Classical purity, deliberate pacing, and majestic vocal delivery
(C) Synthesis of traditional grammar and continuous melodic cascades
(D) Vibrant energy and open-throated accessibility

**268.** According to the text, why does the Chembai style facilitate wide propagation and accessibility?
(A) Robust voice culture, vibrant energy, and open-throated singing
(B) Because of its highly complex and continuous melodic cascade structures
(C) Because it relies heavily on deliberate pacing and strict classical purity
(D) Because it challenges conventional tempos with innovative rhythmic patterns

**269.** How is the Semmangudi Bani described in terms of an educational model?
(A) It is simple and straightforward to ensure accessibility for every beginner
(B) It relies strictly on rapid phrasing and ignores traditional grammar rules
(C) It synthesizes traditional grammar with continuous melodic cascades
(D) It focuses exclusively on majestic vocal delivery and deliberate pacing

**270.** How do academic teaching systems utilize the distinct features of these four Banis?
(A) They use them to enforce a singular style of open-throated vocal singing
(B) They study them to eliminate rhythmic innovations from current curricula
(C) They combine them to challenge the classical purity of Maharajapuram Bani
(D) They evaluate them as rich source material for analyzing diversity

**Direction :** Please read the following source carefully.

*The foundational pedagogy of classical music relies heavily on the styles of the Music Trinity. A systematic analysis of their Ragas and Compositions with various musical versions constitutes a major component of the academic teaching system in universities. The Music Trinity established a robust compositional framework where each composer exhibited a unique approach to raga architecture, rhythm, and lyrical integration. Educational institutions analyze these compositions to understand how the Trinity's distinct styles shaped the melodic contours of classical music. The propagation of these compositions involves studying their various musical versions, which have evolved through different lineage transmissions or Banis. This analytical approach helps students in institutional training settings evaluate the structural integrity and aesthetic variations of the Trinity's work. By examining the diverse treatments of Ragas within these original compositions, academic researchers can trace the pedagogical evolution of melodic phrasing. Understanding the distinct styles of the Music Trinity and analyzing the variations in their compositions is essential for preserving traditional grammar while allowing for structured academic study and broad-based propagation.*

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(A) To promote, preserve, and provide a platform for classical music and theoretical discourse
(B) To purely generate profit
(C) To ban modern instruments
(D) To teach Western pop music

**249.** Which defines the 'Gurukula' system's most significant merit?
(A) Mass production of students
(B) Standardized written tests
(C) Immersive, personalized transmission of an authentic Bani
(D) Quick completion of the syllabus

**250.** Identify the correct statement regarding the stylistic analysis of the Music Trinity.
(A) Their individual styles offer a complete framework for Karnatak music.
(B) They all composed in exactly the same style and tempo.
(C) They entirely ignored the concept of Bhakti.
(D) They only composed in the Tamil language.

**Direction :** Please read the following source carefully.

*A comparative study of music education models reveals distinct merits and limitations within the Gurukula sampradaya, institutional training, and academic teaching systems in universities. The traditional Gurukula sampradaya emphasizes a highly immersive, one-on-one mentorship where the disciple lives with the guru, absorbing not only the repertoire but also the nuanced aesthetic philosophy of a specific style. Its merit lies in deep, sustained focus, but its limitation is often the lack of a standardized, broadly accessible curriculum. In contrast, institutional training provides structured syllabi and formal assessment, democratizing music education by reaching a wider demographic. However, it may sometimes lack the profound, individualized aesthetic transmission found in the traditional method. Similarly, the academic teaching system in universities incorporates theoretical analysis, historical context, and research methodology alongside practical training. While this academic framework broadens the intellectual horizon of the student, ensuring comprehensive scholarly understanding, critics argue that the practical depth might be constrained by fixed academic schedules and examination-oriented approaches. By evaluating these three models, scholars observe a paradigm shift from exclusive, intensive traditional learning to inclusive, broad-based, and structured academic propagation.*

Based on the above source, attempt the following five questions.

**251.** What is identified in the passage as a primary limitation of the Gurukula sampradaya?
(A) Its absolute inability to teach nuanced aesthetic philosophy
(B) Lack of standardized, broadly accessible curriculum
(C) Its heavy reliance on theoretical analysis and research
(D) Its focus on strict, examination-oriented learning schedules

**252.** According to the text, how does institutional training primarily benefit music education?
(A) Reaching a wider demographic through structured syllabi
(B) Focusing exclusively on historical context and timelines
(C) Providing highly individualized, profound transmission
(D) Completely replacing the need for any practical training

**253.** What feature distinguishes the academic teaching system in universities from the other models mentioned?
(A) Requiring the disciple to live with the guru in a rural setting
(B) Relying entirely on immersive, one-on-one mentorship sessions
(C) Incorporating theoretical analysis and research methodology
(D) Eliminating the need for any formal, academic assessments

**254.** What is a common criticism of the academic teaching system in universities according to the passage?
(A) It lacks a structured and comprehensive syllabus
(B) It focuses too heavily on individualized aesthetic transmission
(C) It fails to broaden the intellectual horizons of the students
(D) Its practical depth may be limited by fixed

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academic schedules

**255.** The paradigm shift observed by scholars in music education moves from what to what?
(A) Moving from structured syllabi to totally unstructured practical sessions
(B) Shifting from broad-based university models to isolated mentorships only
(C) From exclusive traditional learning to structured academic propagation
(D) From examination-oriented approaches to purely immersive arrangements

**Direction :** Please read the following source carefully.

*In the realm of traditional instrumental training, the evolution of distinct stylistic schools or Banis presents a fascinating case study. The Nagasvaram Bani is prominently defined by the Tanjavur style, which emphasizes specific tonal phrasing and intricate rhythmic structures unique to this regional tradition. Parallel to the wind instrument traditions, the percussive domain is enriched by several distinct Mridanga Banis. The Mridanga Bani has diversified into the Tanjavur, Pudukkotai, and Palakadu styles. The Tanjavur style of Mridanga playing focuses on a particular aesthetic of resonance and traditional rhythmic accompaniment. The Pudukkotai style introduces varying rhythmic complexities and distinct fingering techniques that differentiate it from its counterparts. Meanwhile, the Palakadu style contributes its own unique tonal modulations and mathematical precision to the percussive ensemble. The preservation and propagation of these instrumental Banis rely heavily on dedicated music training systems that document the merits of each school. Studying the Nagasvaram Tanjavur style alongside the Tanjavur, Pudukkotai, and Palakadu Mridanga styles allows researchers to comprehend how geographical and localized mentorship practices have shaped the multifaceted rhythmic and melodic landscape of classical music.*

Based on the above source, attempt the following five questions.

**256.** Which aspect is prominently emphasized by the Nagasvaram Tanjavur style?
(A) Advanced mathematical precision in percussive tuning
(B) Specific tonal phrasing and intricate rhythmic structures
(C) Developing distinct fingering techniques for percussion
(D) A particular aesthetic focused on strictly vocal resonance

**257.** According to the passage, what is the primary focus of the Tanjavur style of Mridanga playing?
(A) Introducing completely new fingering techniques and hand motions
(B) Mathematical precision and specific tonal modulations of pitch
(C) Integrating wind instrument phrasing into percussive frameworks
(D) Aesthetic of resonance and traditional rhythmic accompaniment

**258.** How does the Pudukkotai style differentiate itself from other Mridanga Banis?
(A) Relying on varying rhythmic complexities and fingering techniques
(B) Through its exclusive focus on melodic tonal phrasing and scales
(C) By emphasizing mathematical precision without any rhythmic variation
(D) Through a specific aesthetic centered entirely on resonant textures

**259.** Which feature is specifically attributed to the Palakadu style of the Mridanga Bani?
(A) Intricate rhythmic structures of wind instruments
(B) Exclusive usage of traditional vocal accompaniment methods
(C) Unique tonal modulations and mathematical precision
(D) Rejection of localized mentorship practices

**260.** What factor does the text indicate has shaped the multifaceted landscape of these instrumental Banis?
(A) Geographical and localized mentorship practices
(B) The rejection of dedicated music training systems
(C) The elimination of regional rhythmic complexities
(D) The standardization of all percussive instruments into a single style

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**Direction :** Please read the following source carefully.

*The pedagogical evolution of Karnatak vocal music is deeply intertwined with the emergence of prominent Banis. A critical analysis of the Dhanammal School reveals a profound emphasis on unhurried phrasing, emotional depth, and intricate microtonal nuances, making it a distinct entity in music education. In contrast, the Ariyakudi Bani revolutionized concert formats, focusing on a structured, dynamic presentation that balanced traditional weight with audience engagement. This style became a cornerstone for modern institutional training. Another significant pedagogical model is the Musiri Bani, which is characterized by its emotive rendering, slower tempo, and profound articulation of lyrical content. Each of these schools—Dhanammal, Ariyakudi, and Musiri—illustrates a unique approach to musical aesthetics and voice culture. The propagation of these distinct styles has been critical in defining the curricula of academic teaching systems in universities. By analyzing the merits of the Dhanammal School's intricate nuances, the Ariyakudi style's structural concert framework, and the Musiri Bani's emotional resonance, music educators can design comprehensive training modules that preserve the diverse stylistic integrity of classical vocal traditions.*

Based on the above source, attempt the following five questions.

**261.** What characteristics define the pedagogy of the Dhanammal School according to the passage?
(A) Rapid phrasing and extremely dynamic concert formats for masses
(B) Slower tempo strictly limited to repetitive lyrical articulation
(C) A highly structured, audience-focused dynamic concert presentation
(D) Unhurried phrasing, emotional depth, and microtonal nuances

**262.** How did the Ariyakudi Bani impact the pedagogical evolution of Karnatak music?
(A) It emphasized intricate microtonal nuances over structural clarity
(B) It revolutionized concerts through structured dynamic presentations
(C) It focused exclusively on unhurried phrasing and deep emotional depth
(D) It eliminated traditional weight to focus on general audience engagement

**263.** Which attributes are specifically associated with the Musiri Bani in the source?
(A) Unhurried microtonal phrasing and complex rhythmic structures in music
(B) Revolutionizing dynamic concert formats and balancing audience engagement
(C) Emotive rendering, slower tempo, and profound lyrical articulation
(D) Eliminating lyrical content to focus on purely instrumental aesthetics

**264.** What role do these distinct Banis play in academic teaching systems?
(A) They are studied to prove the absolute superiority of Dhanammal
(B) They are used to standardise all vocal music into one uniform tempo
(C) They replace the need for formal, technical voice culture training
(D) They serve as a critical foundation for defining university curricula

**265.** Why do music educators analyze the merits of these three schools?
(A) To design training modules that preserve diverse stylistic integrity
(B) To merge all three styles into a singular, simplified concert format
(C) To eliminate the emotional resonance found in the Musiri Bani
(D) To phase out unhurried phrasing from institutional training

**Direction :** Please read the following source carefully.

*Further expanding the landscape of prominent vocal Banis, the styles of GNB, Maharajapuram, Chembai, and Semmangudi present diverse case studies in music training and performance aesthetics. The GNB Bani is renowned for its rapid phrasing, innovative rhythmic patterns, and a distinct approach to raga development, which challenged conventional tempos. The Maharajapuram Bani, on the other hand, is noted for its classical purity, deliberate pacing, and majestic vocal delivery, offering a contrasting aesthetic. The Chembai style stands out for*

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**238.** Consider the following about the Trinity's compositions:
1. They codified the Kriti format.
2. They allowed for Manodharma elaboration.
3. They form the core repertoire of modern concerts.
4. They strictly prohibit the use of Violin accompaniment.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

**239.** Which defines 'Nottuswara'?
(A) Complex rhythmic syllables
(B) A type of Veena
(C) Simple Sanskrit compositions set to British band tunes
(D) A dance form

**240.** Identify the correct statement about the Semmangudi Bani.
(A) It strictly avoids Gamakas.
(B) It is known for its rigorous Patantara and energetic delivery.
(C) It was entirely instrumental.
(D) It only used Hindustani ragas.

**241.** Identify the incorrect statement about the Margazhi festival.
(A) It is arguably the largest cultural music festival in the world.
(B) It is primarily organized by private Sabhas.
(C) It acts as a major platform for music propagation.
(D) It features only senior, established artists.

**242.** Which is a correct pair?
(A) Kadri Gopalnath - Clarinet
(B) U. Srinivas - Mandolin
(C) A.K.C. Natarajan - Saxophone
(D) T.R. Mahalingam - Veena

**243.** Consider the following aspects of Western influence on Karnatak music:
1. Introduction of the Violin
2. Introduction of the Mandolin
3. Inspiration for Nottuswara Sahityas
4. Introduction of the microphone
5. Complete replacement of the Tala system

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

**244.** The most appropriate strategy for a modern student to master a Kriti's true Patantara is to:
(A) Read its lyrics from a book
(B) Play it on a synthesizer
(C) Sing it in a different raga
(D) Learn directly from a Guru of that specific lineage while referencing archival recordings

**245.** A researcher is studying the influence of Western bands on Indian composers. They must focus on:
(A) Dikshitar's Nottuswara Sahityas
(B) Tyagaraja's Pancharatnas
(C) Syama Sastri's Swarajatis
(D) Purandara Dasa's Pillari Gitas

**246.** Read the following statements and choose the correct option:
**Statement I:** The Tanjavur style of Mridangam prioritizes the aesthetic integration of tone (Naadam) with the vocal music.
**Statement II:** The Pudukkottai style of Mridangam entirely avoids mathematical complexities.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**247.** The proliferation of various musical versions (Pathantaras) of Tyagaraja kritis is a direct effect of:
(A) Tyagaraja publishing multiple books
(B) Government interference
(C) His numerous disciples transmitting the music orally across different regions
(D) The lack of any set tune originally

**248.** The best answer for the primary objective of the Music Academies is:

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Based on the above source, attempt the following five questions.

**271.** What constitutes a major component of the academic teaching system in universities regarding the Music Trinity?
(A) The creation of entirely new ragas based on modern, simplified frameworks
(B) The elimination of traditional lineage transmissions for universal versions
(C) Systematic analysis of Ragas and Compositions with various versions
(D) Ignoring lyrical integration to focus purely on percussive rhythmic structures

**272.** What did the Music Trinity establish according to the passage?
(A) A singular, rigid approach to rhythm without any regional melodic variations
(B) Robust compositional framework with unique approaches to architecture
(C) An institutional training method that bypasses traditional grammar systems
(D) A standardized version of compositions devoid of lineage stylistic influences

**273.** Why do educational institutions analyze the compositions of the Music Trinity?
(A) To replace traditional compositions with contemporary, modern musical versions
(B) To prove that aesthetic variations undermine original structural integrity
(C) To demonstrate that the Trinity shared an identical approach to integration
(D) To understand how their styles shaped melodic contours of music

**274.** How have the various musical versions of the Trinity's compositions primarily evolved?
(A) Through different lineage transmissions or Banis
(B) Through standardized university testing protocols
(C) Through completely discarding original raga treatments
(D) Through exclusive reliance on rhythmic analysis

**275.** What is the ultimate purpose of analyzing the variations in the Trinity's compositions?
(A) To limit broad-based propagation to a single, exclusive music lineage
(B) To separate rhythm from lyrical integration permanently in all schools
(C) To preserve traditional grammar while allowing for structured study
(D) To prevent students from evaluating structural integrity of compositions

**Direction :** Please read the following source carefully.

*The propagation of music extends beyond formal training environments through the active involvement of Music academies, Prasar Bharati, and the Song and Drama Division. Music academies serve as critical institutional hubs that not only organize performances but also facilitate scholarly discussions, thereby bridging the gap between traditional learning and academic evaluation. Prasar Bharati functions as a massive broadcasting network, playing a pivotal role in the mass propagation of classical music by delivering diverse Banis to remote audiences. This broadcasting mechanism standardizes access to high-quality musical content, democratizing musical appreciation. Concurrently, the Song and Drama Division utilizes musical performances for widespread cultural and social communication, integrating classical motifs into public outreach programs. Together, these organizations provide an extensive support system for artists emerging from the Gurukula sampradaya or university teaching systems. The synergy between Music academies, the broadcasting reach of Prasar Bharati, and the field operations of the Song and Drama Division forms a comprehensive infrastructure that ensures continuous public engagement, documentation, and the widespread propagation of classical music traditions.*

Based on the above source, attempt the following five questions.

**276.** According to the text, what dual function do Music academies serve?
(A) They organize performances and facilitate scholarly discussions
(B) They act exclusively as broadcasting networks and financial sponsors
(C) They focus only on public outreach programs and mass communication
(D) They replace both the Gurukula sampradaya and academic universities

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(B) It helped democratize classical music by broadcasting it to remote areas.
(C) It provides a graded system recognizing the proficiency of artists.
(D) It only broadcasts music in English.

**218.** Consider the following statements about Syama Sastri's compositions:
1. Frequent use of Misra Chapu tala
2. Compositions mostly dedicated to Goddess Kamakshi
3. Use of Swarakshara
4. Composing the massive 72 Melaragamalika
5. Creation of complex Swarajatis

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

**219.** Which is a correct pair?
(A) Tyagaraja - Telugu Sahitya
(B) Dikshitar - Telugu Padams
(C) Ariyakudi - Concert formatting
(D) Semmangudi - Slow tempo only

**220.** Which is an incorrect pair?
(A) Pudukkottai Bani - Complex Laya
(B) Dhanammal Bani - Aggressive speed
(C) Tanjavur Bani (Mridangam) - Tonal integration
(D) Palghat Bani - Mirroring vocal phrasing

**221.** All of the following are true about the Gurukula system EXCEPT:
(A) Immersive learning environment
(B) Oral transmission
(C) Development of a strong Guru-Sishya bond
(D) Strict written examinations with grading

**222.** The most appropriate strategy to preserve a rare 'Pathantara' is to:
(A) Ban its performance
(B) Digitally archive it and teach it through specialized workshops
(C) Change the tune to a Western scale
(D) Only allow it to be sung in Sanskrit

**223.** Arrange the following institutions/systems in the chronological order of their historical dominance in Karnatak music education:
1. Academic University Departments
2. Gurukula Sampradaya
3. Private Music Sabhas/Academies

(A) 2, 3, 1
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 2, 3

**224.** Read the following statements and choose the correct option:
**Statement I:** The Music Academy in Chennai holds its annual music festival in the Tamil month of Margazhi.
**Statement II:** The festival is exclusively meant for Hindustani music.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

**225.** The inclusion of the 'Tavil' as an accompanying instrument is an essential characteristic of:
(A) The Nagasvaram tradition
(B) The Veena concert
(C) The Hindustani Khayal
(D) The Western Symphony

**226.** Which defines 'Jugalbandi'?
(A) A solo percussion performance
(B) A collaborative duet between two classical traditions
(C) A theoretical treatise
(D) A type of Gamaka

**227.** Identify the correct statement regarding the Trinity's Raga usage.
(A) Dikshitar strictly avoided the 72 Melakarta scheme.
(B) Syama Sastri composed only in major ragas like Sankarabharanam.
(C) None of them used the raga Todi.
(D) Tyagaraja popularized many Apurva (rare) ragas.

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**228.** Read the following statements and choose the correct option:
**Assertion (A):** The role of the Mridangam

(B) Integrates regional theatrical elements with music presentations
(C) Only allows artists from specific cinematic backgrounds to perform here
(D) Rejects the display of traditional performance aesthetics and styles

**284.** According to the passage, how do these festivals function as practical extensions of music education?
(A) They allow students to observe real-time stylistic applications of Banis
(B) They offer formal university degrees and credits to all attendees here
(C) They enforce strict written assessments during the live performances now
(D) They prohibit university students from interacting with the musicians

**285.** What does the Chembai festival primarily emphasize?
(A) Cinematic adaptations of classical music for the general population
(B) Regional theatrical elements and acting within the music festival
(C) Traditional performance aesthetics and specific stylistic lineages
(D) Mass participation devoid of any stylistic distinction or school

**Direction :** Please read the following source carefully.

*The academic study of musical evolution requires an examination of the influence of other music systems on Karnatak music, particularly the impact of the Hindustani tradition. This cross-cultural interaction has significantly enriched the melodic vocabulary and performance practices within Karnatak music. Through institutional training and academic teaching systems in universities, scholars document how certain Hindustani ragas have been seamlessly assimilated into the Karnatak repertoire, acquiring localized stylistic nuances while retaining their original northern flavor. Furthermore, the integration of Hindustani elements has influenced specific phrasing techniques and improvisational strategies observed in modern Karnatak Banis. This assimilation is actively promoted and analyzed during music festivals and by Music academies, which often feature collaborative or comparative performances. The exchange between the two systems demonstrates a dynamic adaptability within Karnatak music, where the structural rigidity of traditional compositions is balanced with the inclusion of new melodic ideas. Studying this Hindustani influence is vital for understanding the broader narrative of classical music propagation and its capacity for continuous structural evolution.*

Based on the above source, attempt the following five questions.

**286.** What has been a primary outcome of the interaction between Hindustani and Karnatak music systems?
(A) The complete replacement of Karnatak ragas with northern varieties and styles
(B) The rigid enforcement of structural boundaries between the two separate systems
(C) The elimination of localized stylistic nuances in the Karnatak repertoire now
(D) Enrichment of melodic vocabulary and performance practices in music

**287.** How do assimilated Hindustani ragas behave within the Karnatak repertoire?
(A) They lose all their original northern flavor and rhythmic characteristic
(B) They reject any localised stylistic nuances and remain purely northern
(C) Acquiring localized nuances while retaining original northern flavor
(D) They strictly alter the melodic rhythmic structures of Karnatak music

**288.** Apart from repertoire expansion, what else has the integration of Hindustani elements influenced in modern Karnatak Banis?
(A) It has mandated the use of exclusively northern instruments in concerts
(B) Influenced specific phrasing techniques and improvisational strategies
(C) It has caused a decline in academic teaching systems in universities now
(D) It has removed all improvisational elements from student performances

**289.** Which entities actively promote and analyze the assimilation of Hindustani elements?
(A) Only the Song and Drama Division during public outreach events

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greatly to the youth. In contrast, Chembai had a robust voice, and Semmangudi was famous for his rich gamakas and traditional repertoire. GNB's approach brought a new level of technical virtuosity and aesthetic appeal to the concert stage.

**37.** (A) Semmangudi Srinivasa Iyer - Nasal, thin voice without gamakas
While Semmangudi Srinivasa Iyer did have a voice with a nasal quality, it was far from "thin" or "without gamakas." On the contrary, his style was legendary for its vigorous delivery and extremely rich, intricate gamakas. He was a master of the traditional Tanjavur style, and his music was characterized by a deep adherence to tradition and a wide-ranging repertoire of compositions.

**38.** (A) 1, 2, and 4
GNB's style was defined by the innovative use of sruti bhedam and the execution of cascading brikas at high speed. He also had a very distinctive and aesthetic approach to kalpanasvaras. While he enjoyed exploring rare ragas, he never avoided the major ragas; in fact, his renditions of major ragas like Todi and Kalyani were highly celebrated for their modern flair.

**39.** (C) Excessive reliance on mathematical Swara singing
The Dhanammal school prioritizes melodic beauty and the soulful rendering of ragas over mathematical or technical swara singing. It is characterized by a style that mimics the nuances of the Veena and focuses heavily on the delicate handling of Rakti ragas. The emphasis is always on the emotional essence (bhava) of the music and the intricate application of gamakas.

**40.** (A) Highly imaginative with unexpected flashes of brilliance
Maharajapuram Viswanatha Iyer was known for his highly imaginative and creative approach to music. His performances were often marked by sudden, brilliant flashes of inspiration, especially during raga alapana. This unpredictability made his music exciting and genius-driven. He did not follow a rigid or mathematically calculated path, preferring instead to let his musical intuition guide the spontaneous development of the raga.

**41.** (D) Musiri Bani
A focus on emotional depth, slow tempo, and expressive niraval is the hallmark of the Musiri Subramania Iyer bani. This style emphasizes the soulful communication of the lyrics and the melodic nuances of the raga. Singers following this tradition prioritize the bhava (emotion) of the piece, often lingering on poignant phrases to evoke a deep response from the listeners.

**42.** (C) Statement I is correct but Statement II is incorrect
Semmangudi Srinivasa Iyer is indeed celebrated for his rigorous adherence to traditional patantaras and his mastery of rich gamakas. However, Chembai Vaidyanatha Bhagavatar was famous for his powerful, booming, and robust voice rather than a frail one. Chembai's music was known for its directness and vibrant energy, which was a contrast to the more delicate styles of some of his contemporaries.

**43.** (A) 1, 2, 4, and 5
Chembai Vaidyanatha Bhagavatar's style was characterized by a majestic, ringing voice and a straightforward presentation that focused on melodic clarity and devotional fervor. He was famous for his vibrant kalpanasvaras that resonated with energy. While he could handle complex structures, his music was never pretentious, aiming instead for a direct and joyful connection with the audience through its inherent power and devotion.

**44.** (D) Ariyakudi Ramanuja Iyengar
The format described—a balanced mix of heavy and light pieces with an engaging tempo throughout—is the hallmark of the concert paddhati established by Ariyakudi Ramanuja Iyengar. He designed the concert to be a complete musical journey, ensuring that the audience remained captivated by varied tempos and styles. This structured approach has become the standard for modern Karnatak music performances worldwide.

**45.** (C) Utilize softer nuances and crooning techniques effectively
Before the microphone, vocalists had to sing with great volume to be heard in large venues. The advent of amplification allowed singers to explore much softer nuances, delicate gamakas,

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researchers
(C) The fundamental raga architecture of Karnatak music
(D) The purely non-notational practices of early eras

**Direction :** Please read the following source carefully.

*The comprehensive landscape of classical music relies on the continuous interplay between music training methodologies, the preservation of distinct Banis, and diverse mechanisms of propagation. Academic teaching systems in universities aim to synthesize the deep aesthetic focus of the Gurukula sampradaya with the structured assessment of institutional training. This synthetic educational approach is essential for documenting the complex styles of the Music Trinity and analyzing their various musical versions. Furthermore, the distinct characteristics of prominent schools—from the rapid phrasing of the GNB Bani to the intricate rhythms of the Pudukkotai Mridanga style—are kept alive through an integrated network of propagation. Music academies provide scholarly validation, while Prasar Bharati, the Song and Drama Division, films, and festivals like Tiruvaiyaru and Melattur ensure mass outreach. Simultaneously, analyzing the influence of Hindustani and Western music systems highlights the tradition's evolving nature. By comprehensively studying these interconnected elements, the academic community ensures that classical music remains both traditionally rooted and dynamically accessible to modern audiences.*

Based on the above source, attempt the following five questions.

**296.** What do academic teaching systems in universities aim to synthesize according to the passage?
(A) The rapid phrasing of the GNB Bani with the Pudukkotai Mridanga style in percussive training
(B) The mass outreach of Prasar Bharati with the cinematic elements of films for mass consumption
(C) The Western notational practices with Hindustani improvisational techniques in the classroom
(D) Deep aesthetic focus of Gurukula with structured assessment of institutional training

**297.** Why is the synthetic educational approach described as essential?
(A) Required for documenting complex styles of Music Trinity and analyzing variations
(B) It limits the complex styles of the Music Trinity to one definitive version for all students
(C) It prevents the analysis of diverse musical versions across different schools of performance
(D) It completely replaces the traditional methods with purely theoretical study in universities

**298.** How are the distinct characteristics of prominent schools, such as the GNB Bani, kept alive?
(A) By isolating them strictly within the Gurukula sampradaya
(B) Through an integrated network of propagation and outreach
(C) Through strict refusal to broadcast them on mass media
(D) By merging them until their distinct features are indistinguishable

**299.** In the context of propagation, what specific role do Music academies play according to the text?
(A) They ensure mass outreach through film adaptations
(B) They provide scholarly validation
(C) They manage broadcasting for Prasar Bharati
(D) They restrict access to classical music festivals

**300.** What is the overall goal of the academic community in comprehensively studying these interconnected elements?
(A) Ensure classical music remains traditionally rooted and dynamically accessible
(B) To freeze musical traditions in their historical forms without any change
(C) To eliminate the influence of Hindustani and Western music systems entirely
(D) To enforce a single, uniform Bani across all training methodologies in use

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# ANSWERS

1. (B) A residential apprenticeship with a master
The Gurukula system is a traditional Indian educational model where students reside in the home of their teacher. This immersive environment allows for continuous learning through observation and practice. It fosters a deep bond between the mentor and the disciple, ensuring the nuanced transmission of musical techniques and specific stylistic lineages without the constraints of a formal classroom.

2. (A) Oral tradition
Oral tradition serves as the foundation for teaching in the Gurukula sampradaya. Since Karnatak music relies heavily on microtones and subtle melodic oscillations called gamakas, written notations are often insufficient to capture its essence. Students learn by listening carefully and repeating phrases after their guru, which preserves the authenticity and emotional depth of the musical lineage.

3. (A) Both A and R are true and R is the correct explanation of A.
Living with a master allows disciples to observe every nuance of their performance and daily practice. This constant exposure in a shared environment enables students to internalize the specific stylistic characteristics, or bani, of their lineage. Imitation is the primary learning tool here, ensuring that subtle expressions and technical intricacies are passed down accurately from teacher to student.

4. (D) It offers a structured syllabus with time-bound examinations.
Institutional music education is characterized by a formalized and systematic approach to learning. Unlike traditional apprenticeships, these programs utilize a structured syllabus and time-bound examinations to assess student progress. This model provides a clear pathway for academic advancement and certification, making music education accessible to a broader audience through standardized curricula and objective evaluation methods across various levels.

5. (C) It guaranteed immediate financial independence for the student.
While the Gurukula system offered deep musical training, it never provided an automatic guarantee of financial stability. The success of a student depended largely on their talent, performance opportunities, and public reception. Other limitations included limited accessibility to the masses, the lack of a standardized grading system, and a schedule entirely dependent on the personal life of the teacher.

6. (B) Institutional Training - Mass education
Institutional training is specifically designed to provide music education to large numbers of students simultaneously. By utilizing classrooms, standardized textbooks, and structured schedules, universities and music colleges democratize the learning process. This shift away from the exclusive nature of traditional apprenticeships ensures that a wider demographic can access classical music training, regardless of their family background or lineage.

7. (D) Gurukula - Fixed semesters
The traditional apprenticeship model does not follow a calendar with fixed semesters or rigid deadlines. Education in this system is continuous and progress is based on the individual student's aptitude rather than a predetermined timeline. In contrast, institutional settings use semesters and academic years to organize the curriculum, whereas the teacher's discretion determines the pace in traditional learning.

8. (B) P-3, Q-1, R-2, S-4
Modern institutions rely on standardized curricula to ensure uniform learning outcomes. In traditional Gurukulas, students often helped with household chores as part of their service to the teacher. Universities are the primary bodies that award academic degrees for musicology. Traditional apprenticeships focus heavily on oral intonation to master the subtle nuances that written notations cannot effectively capture.

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**9.** (C) Creation of an exact replica of a single Guru's Bani
Academic systems in universities offer broad exposure to various musical styles and emphasize theoretical knowledge and research. However, because students interact with multiple teachers in a classroom setting, it is difficult to produce an exact replica of a single guru's specific bani. This deep, stylistic cloning is a unique strength of the immersive, one-on-one traditional apprenticeship model.

**10.** (A) University Academic System
Universities are the most suitable environment for students interested in the analytical and historical aspects of music. The academic system provides access to vast libraries, research papers, and interdisciplinary studies that connect music with other humanities. While performance is included, the primary focus is on theoretical breadth and a comprehensive understanding of diverse musical traditions and historical evolution.

**11.** (D) Integrate intensive workshops with traditional masters
To combine the depth of traditional styles with the breadth of academic study, modern institutions should invite traditional masters for intensive workshops. These sessions allow students to learn nuanced techniques and specific lineages from seasoned performers. This hybrid approach ensures that students gain a formal degree while also receiving the practical, stylistic insights that were historically exclusive to apprenticeships.

**12.** (A) Both Statement I and Statement II are correct
Formal institutions have successfully democratized music education, making it accessible to individuals from diverse backgrounds. However, this transition often comes at the cost of losing the subtle, intricate nuances found in specific stylistic lineages. The mass-teaching environment makes it challenging to provide the personalized attention required to master the minute details that define a particular vocal or instrumental bani.

**13.** (A) 1, 2, and 4
University music education is defined by a fixed duration of study and an emphasis on interdisciplinary research and musicology. Students often use printed notations and textbooks as primary learning aids to ensure standardized knowledge across the cohort. Unlike traditional models, lessons are scheduled regularly rather than being dependent on the personal mood or daily routine of a single master.

**14.** (D) Loss of stylistic nuances (Bani)
Karnatak music is primarily an oral art form where the most important elements, such as gamakas and anuswaras, are not easily captured in notation. Learning strictly from a book without listening to a live teacher or recording often results in a robotic performance. The lack of oral guidance leads to the loss of stylistic nuances that define the specific tradition.

**15.** (A) The democratization of music education
The establishment of music institutions and university departments broke the barriers of exclusivity that existed in the older apprenticeship models. This transition allowed people from various social and economic backgrounds to pursue music as a formal academic discipline. Consequently, the art form became more widespread and accessible to the public, moving beyond narrow lineages and family-based traditions.

**16.** (B) A standardized method to preserve and disseminate compositions
While Karnatak music remains rooted in oral tradition, notation systems provide a vital tool for the preservation and dissemination of compositions. In a university setting, notation helps maintain a baseline of accuracy for hundreds of kritis, ensuring that the basic structure of the music is documented. This standardization allows students and researchers to access a vast repertoire systematically.

**17.** (B) A specific style or tradition of rendition
A bani refers to a distinctive style or tradition of rendition within Karnatak music. It is usually associated with a specific school of musicians or a legendary master. A bani encompasses unique approaches to raga phrasing, rhythmic patterns, and vocal or instrumental techniques. Mastering a specific bani requires years of dedicated study and immersion in that particular musical lineage.

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**18.** (A) 1, 2, 4, and 5
The Tanjavur Nagasvaram tradition is celebrated for its elaborate and slow-paced raga alapanas and its mastery over rhythmic patterns in Mallari. Exponents of this style use pronounced blowing techniques to maintain melodic continuity and frequently explore Rakti ragas. These features differentiate it from other traditions, focusing on a majestic and fluid presentation that is deeply rooted in temple rituals.

**19.** (C) Royal Courts and Temples
The Nagasvaram has always been an integral part of the ritualistic and ceremonial life in South Indian temples and royal courts. The Tanjavur region, as a major cultural hub, provided the necessary patronage for this instrument to flourish. Its association with sacred processions and royal festivities shaped its repertoire and playing style, emphasizing a grand and open-air musical aesthetic.

**20.** (D) It focuses on tonal purity, resonance, and integration with the vocal music.
The Tanjavur school of mridangam playing is distinguished by its focus on tonal purity, resonance, and the seamless integration of percussion with the melodic lines of the vocalist. It avoids excessive aggression, preferring a supportive role that enhances the overall aesthetic of the performance. The use of modulation and refined strokes ensures a melodic quality that complements the main artist.

**21.** (C) It strictly avoids cross-rhythms and syncopation.
The Pudukkottai school is actually famous for its intricate mathematical patterns and complex cross-rhythms. It pioneered a style that is highly energetic and rhythmically challenging, often incorporating techniques from the kanjira. Contrary to the idea of avoiding syncopation, this school thrives on rhythmic complexity, fractions, and sophisticated laya calculations that require great technical precision and mental agility.

**22.** (B) Palghat Bani - Palghat Mani Iyer
Palghat Mani Iyer was a legendary figure who revolutionized the Palghat school of mridangam playing. His style emphasized crispness of strokes and a deep alignment with the lyrics of the composition. By mirroring the phrasing of the vocalist, he elevated the role of the accompanist, making the percussion an equal partner in the musical dialogue during a live concert.

**23.** (A) 2, 3, 1, 4
Music education began with the ancient Gurukula system, followed by the formation of private music academies and sabhas in the late 19th and early 20th centuries. Later, universities established formal music departments to offer academic degrees. Finally, the modern era introduced online portals and digital platforms, making music education a global phenomenon accessible through streaming and virtual classrooms.

**24.** (A) Tanjavur - Exclusively fast tempo
The Tanjavur school of mridangam is not characterized by an exclusively fast tempo. Instead, it is known for its aesthetic integration, tonal resonance, and supportive accompaniment. It prioritizes the "naada" or sound quality of the instrument over mere speed. Fast tempos are used across all schools, but the hallmark of Tanjavur is its refined and melodic approach to percussion.

**25.** (C) Disregard for the vocalist's phrasing
A key feature of the Palghat mridangam style is its absolute sensitivity to the vocalist's phrasing and the lyrics of the song. Exponents of this school are famous for their crisp strokes and the ability to anticipate the rhythmic landings of the main artist. They never disregard the melodic content; instead, they enhance it through rhythmic mirroring and tonal clarity.

**26.** (A) Palghat
The Palghat school is renowned for the extreme clarity of its rhythmic syllables, known as sollukattus. This style focuses on producing sharp, distinct sounds that align perfectly with the syllables of the kirtana. By emphasizing clarity and the precise placement of strokes, this tradition ensures that the percussion accompaniment complements the linguistic and melodic structure of the composition.

**27.** (D) Pudukkottai
The Pudukkottai school is the most relevant for students wishing to master complex laya patterns and fractional rhythms. This tradition is characterized by its mathematical approach to

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percussion, utilizing intricate calculations and sophisticated rhythmic cycles. Training in this school provides the technical foundation needed to execute difficult nadais and korvais with high precision and rhythmic innovation.

**28.** (A) Both A and R are true and R is the correct explanation of A.
Palghat Mani Iyer transformed the role of the mridangam by insisting that it should follow the melodic and lyrical flow of the music rather than just maintaining a steady beat. This approach elevated the instrument's status to that of an equal partner. By emphasizing the nuances of the sahitya, the Palghat school created a more cohesive and meaningful musical experience.

**29.** (C) Statement I is correct but Statement II is incorrect
The Pudukkottai school of mridangam was indeed heavily influenced by the powerful and rhythmic style of the tavil. This influence is seen in its preference for complex laya patterns. However, Dakshinamurthy Pillai was actually a legendary exponent of the Pudukkottai school, not the Tanjavur bani. His mastery over the kanjira and mridangam defined the rhythmic complexity of that tradition.

**30.** (B) Pudukkottai School
Executing intricate korvais and complex nadais like Misra Nadai is a signature characteristic of the Pudukkottai school. This tradition is built upon rigorous mathematical foundations and sophisticated rhythmic structures. Musicians from this lineage are trained to handle fractional counts and syncopated patterns, making their performances a display of rhythmic prowess and intellectual depth in the field of percussion.

**31.** (A) Tanjavur Bani
The Tanjavur school of mridangam playing prioritizes the creation of a resonant "naada" that blends harmoniously with the pitch and tone of the vocalist. This approach emphasizes the melodic potential of the percussion instrument. By focusing on tonal purity and subtle modulation, the Tanjavur style ensures that the accompaniment is aesthetically integrated with the melody rather than being purely percussive.

**32.** (B) Subtle, unhurried pace emphasizing Gamakas and Padams
The Dhanammal school is celebrated for its subtle and unhurried approach to music, emphasizing the depth of gamakas and the emotional essence of Padams and Javalis. This style is deeply influenced by the techniques of the Veena, resulting in a vocal delivery that is rich in nuance and melodic detail. It avoids showy displays of speed in favor of soul-stirring musicality.

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**33.** (A) P-3, Q-2, R-1, S-4
Ariyakudi Ramanuja Iyengar is the architect of the modern concert format, while Musiri Subramania Iyer was known for his emotional intensity and slow tempo. G.N. Balasubramaniam introduced a fast-paced style filled with cascading brikas. Maharajapuram Viswanatha Iyer was famous for his unpredictable and genius flashes during raga alapana, making each of his performances a unique and creative experience.

**34.** (B) He established the current Paddhati (format) of Karnatak concerts.
Ariyakudi Ramanuja Iyengar is credited with establishing the standard paddhati or format for Karnatak music concerts. He organized the performance into a balanced sequence of pieces, starting with a varnam and followed by multiple kritis, a main ragam-tanam-pallavi, and lighter items. This structure helped maintain audience engagement and became the blueprint for all professional concerts in the modern era.

**35.** (C) He is considered the architect of the fast-paced Brika style.
Musiri Subramania Iyer was actually known for his mastery of the vilamba laya, or slow tempo, rather than a fast-paced brika style. His music was deeply emotional and focused on bhava and expressive niraval singing. The fast-paced brika style is more closely associated with G.N. Balasubramaniam. Musiri's style prioritized the poignant and soulful delivery of kritis and specific melodic phrases.

**36.** (D) G.N. Balasubramaniam - Sruti bhedam and fast brikas
G.N. Balasubramaniam, popularly known as GNB, revolutionized vocal music with his use of sruti bhedam and lightning-fast brikas. His style was modern and dynamic, appealing

**54.** (D) Extensive use of emotional Telugu lyrics
Muthuswami Dikshitar composed almost exclusively in Sanskrit rather than Telugu. His style is characterized by a slow tempo (chauka kala), the integration of Hindustani ragas, and deeply intellectual, philosophically rich lyrics. His compositions often reflect his extensive travels and his deep knowledge of temple rituals and Advaita philosophy, making them distinct from the more conversational and emotive Telugu compositions of Tyagaraja.

**55.** (C) Intricate and complex laya, often utilizing Misra Chapu
Syama Sastri is renowned for his mastery over intricate and complex rhythmic patterns. He frequently used the Misra Chapu tala (7 beats) and developed a style that challenged both the singer and the accompanist. His compositions often involve rhythmic twists and subtle shifts that require high precision. This focus on "laya" or rhythm is one of the defining characteristics that set his work apart from others.

**56.** (B) Syama Sastri
The use of intricate Chitta Swaras and a strong preference for the Misra Chapu tala are signature elements of Syama Sastri's style. His compositions are often rhythmically dense and intellectually demanding, requiring the performer to have a strong grip on both melody and complex time cycles. Syama Sastri's work represents a peak of rhythmic sophistication in the kriti format within the Karnatak classical tradition.

**57.** (C) Statement I is correct but Statement II is incorrect
Muthuswami Dikshitar used the mudra "Guruguha" in almost all of his compositions, making them easily identifiable. However, it is incorrect to say that Tyagaraja's compositions lack a mudra. Tyagaraja used his own name as a mudra in his kritis, usually appearing in the final charanam. Both composers used mudras as a way to sign their work and integrate their personal devotion into the lyrics.

**58.** (A) P-2, Q-4, R-1, S-3
Tyagaraja is famous for sangatis and emotional outpouring in Telugu. Muthuswami Dikshitar's style shows Dhrupad influence and a preference for chauka kala. Syama Sastri is known for viloma chapu and pioneering the Swarajati format. Swati Tirunal, the King of Travancore, was a versatile composer who wrote multilingual pieces across various formats, including Padams and Javalis in several different Indian languages.

**59.** (C) Tyagaraja composed the highest number of kritis in Todi.
While all three members of the Trinity handled the major raga Todi with great mastery, Tyagaraja composed the largest number of kritis in this raga. His compositions explore Todi from various angles, from simple devotional pieces to complex musical masterpieces. This reflects the central importance of Todi in the Karnatak system and Tyagaraja's ability to extract endless melodic variations from its traditional scales.

**60.** (D) Muthuswami Dikshitar
Madhyamakala Sahitya, or a section of lyrics set to a medium tempo, is a distinctive feature of Muthuswami Dikshitar's compositions. These passages usually appear at the end of the anupallavi or charanam, providing a rhythmic contrast to the predominantly slow pace of his kritis. This architectural element adds a dynamic energy to his works and is a key identifier of his unique and intellectual composing style.

**61.** (D) The oral transmission process through different disciple lineages
Since the compositions of the Trinity were primarily transmitted orally for generations, different disciple lineages eventually developed their own versions, known as pathantaras. Minor changes in melody, rhythm, or phrasing occurred naturally as the music passed from teacher to student. These variations reflect the creative evolution of the art form and the influence of individual gurus on the preservation of these classical masterpieces.

**62.** (B) Muthuswami Dikshitar
Muthuswami Dikshitar's compositions are deeply rooted in Advaita philosophy and Tantric traditions. His lyrics are often highly intellectual and descriptive, detailing the iconography of deities and the spiritual significance of specific temples. This philosophical depth, combined with his mastery of Sanskrit, gives his work a profound and meditative quality that is distinct

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and even crooning techniques. This technological shift changed the vocal dynamics of the art form, enabling a more intimate and detailed presentation of the music that was previously impossible to project to a large audience.

**46.** (B) The need to cater to shorter attention spans of modern sabha audiences
Historically, music performances lasted for many hours or even days. As the audience transitioned from royal courts to urban sabhas, their attention spans and available time changed. Ariyakudi Ramanuja Iyengar redesigned the concert format to provide a varied and engaging experience within a limited time frame. This "modern" format included shorter, diverse pieces, ensuring that the performance remained lively and accessible.

**47.** (D) Ariyakudi Ramanuja Iyengar
Ariyakudi Ramanuja Iyengar is widely recognized as the "Pitamaha" or grandfather of the modern Karnatak concert paddhati. His visionary restructuring of the performance sequence brought balance and variety to the stage. By standardizing the order of items like the varnam, kritis, and lighter pieces, he ensured that the art form could thrive in the modern era and appeal to a wide range of listeners.

**48.** (A) Chembai Bani
The Chembai bani is distinguished by its robust, ringing tone and energetic delivery. Chembai Vaidyanatha Bhagavatar possessed a voice that was clear and powerful, allowing him to sing for hours without any signs of fatigue. His style was straightforward yet deeply musical, focusing on structural clarity and a vibrant presentation that made his concerts extremely popular among all sections of society.

**49.** (C) He was a disciple of Maharajapuram Viswanatha Iyer.
Semmangudi Srinivasa Iyer was a prominent disciple of Maharajapuram Viswanatha Iyer. Under his guidance, Semmangudi refined his musical sensibilities and internalized the nuances of the Tanjavur style. He went on to become one of the most influential figures in Karnatak music, known for his vast repertoire and his role as a legendary teacher who trained many celebrated musicians of the next generation.

**50.** (A) They composed primarily in the Tamil language.
The Music Trinity—Tyagaraja, Muthuswami Dikshitar, and Syama Sastri—composed primarily in Telugu and Sanskrit. While they lived in the Tamil-speaking region of Thanjavur, their lyrical output was mostly in these other classical languages. Tyagaraja and Syama Sastri used Telugu extensively, while Dikshitar favored Sanskrit. Their work standardized the kriti format and defined the golden age of Karnatak music in the late 18th century.

**51.** (D) Tyagaraja - Pancharatna Kritis
Tyagaraja is the composer of the famous set of five kritis known as the Pancharatna Kritis, which are a cornerstone of the Karnatak repertoire. Muthuswami Dikshitar is known for the Kamalamba Navavarna Kritis and the Navagraha Kritis. Syama Sastri is celebrated for his Swarajatis. Each composer brought a unique structural and melodic focus to their group compositions, enriching the diverse traditions of the Trinity.

**52.** (B) Syama Sastri - Exclusively Sanskrit lyrics
Syama Sastri did not compose exclusively in Sanskrit. While he used Sanskrit for some of his works, many of his famous compositions, including his renowned Swarajatis and several kritis, are in Telugu. He also composed some pieces in Tamil. His style is characterized by intricate rhythms and deep melodic beauty, regardless of the language used for the lyrics, though Telugu remains a significant medium for him.

**53.** (A) Both A and R are true and R is the correct explanation of A.
Tyagaraja is credited with introducing "sangatis," which are melodic variations on a single line of a kriti. These variations are structured systematically to explore the different facets of a raga while maintaining the integrity of the composition. Sangatis enhance the emotional impact and structural sophistication of the music, allowing the performer to demonstrate both technical skill and creative depth within a fixed framework.

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(B) Exclusively the traditional Gurukula sampradaya in rural settings
(C) Film producers focusing on cinematic translations for general audiences
(D) Music festivals and Music academies through collaborative performances

**290.** What does the exchange between the two music systems demonstrate about Karnatak music?
(A) Dynamic adaptability in balancing structural rigidity with new ideas
(B) Its inability to balance traditional compositions with new melodic ideas
(C) Its static nature and resistance to any form of structural evolution
(D) Its strict separation from all forms of broader musical propagation now

**Direction :** Please read the following source carefully.

*Another significant dimension of cross-musical influence is the impact of the Western music system on Karnatak music. This interaction is a focal point in the academic teaching system in universities, illustrating how external structural elements can be adapted into traditional frameworks. The Western influence is primarily noticeable in the introduction of new instruments, such as the violin, which was completely integrated into the Karnatak ensemble, adapting to the microtonal requirements of various Banis. Additionally, the influence extends to the adoption of specific notational practices and orchestral arrangements that were previously foreign to the strictly melodic and monophonic nature of classical Karnatak music. Institutional training programs often explore the merits and limitations of these Western adaptations, analyzing how harmonic concepts and standardized notation have affected traditional propagation methods. Music academies and researchers study these integrations to trace the historical progression of musical pedagogy. The assimilation of Western musical elements provides a compelling case study of structural adaptation without compromising the fundamental raga architecture of Karnatak music.*

Based on the above source, attempt the following five questions.

**291.** What is identified as a primary example of Western music's influence on Karnatak music?
(A) The removal of all microtonal elements from traditional Banis today
(B) The complete abandonment of monophonic melodic structures in practice
(C) Introduction and integration of instruments such as the violin
(D) The elimination of traditional academic teaching systems in colleges

**292.** How did the violin adapt to the Karnatak ensemble?
(A) It adapted to microtonal requirements of various Banis
(B) It enforced strict harmonic progression over melody lines
(C) It replaced the vocal components of institutional training
(D) It rejected the fundamental raga architecture of music

**293.** Beyond new instruments, what other Western practices were adopted by the Karnatak music system?
(A) The exclusive use of cinematic propagation
(B) The replacement of the Gurukula system with Western conservatories
(C) The introduction of exclusively polyphonic vocal Banis
(D) Specific notational practices and orchestral arrangements

**294.** What do institutional training programs primarily explore regarding these Western adaptations?
(A) How to entirely replace traditional propagation methods with Western ones
(B) The merits and limitations of harmonic concepts and standardized notation
(C) Methods to revert to purely monophonic music without notation
(D) Strategies to eliminate the violin from the Karnatak ensemble

**295.** The passage concludes that the assimilation of Western elements is a case study of structural adaptation without compromising what?
(A) The orchestral arrangements of the ensemble
(B) The harmonic concepts introduced by

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from the more direct, bhakti-oriented approach seen in Tyagaraja's compositions.

**63.** (A) 1, 2, and 4
Tyagaraja's style is characterized by his prolific use of Telugu and a conversational, intimate tone with the deity. He also created Utsava Sampradaya Kritis for ritualistic worship. While he was a master of rhythm, he primarily used popular talas like Adi and Rupaka rather than focusing exclusively on the complex 35-tala system. His work remains the bedrock of modern Karnatak vocal music.

**64.** (D) They serve as major platforms for theoretical discussions and performances.
Music academies like the Music Academy in Madras serve as vital institutions for the propagation of Karnatak music. They provide prestigious platforms for performances and host annual conferences where experts discuss the theoretical and technical aspects of ragas and compositions. By documenting these discussions and awarding titles, they help maintain the standards of the art form while fostering a community of practitioners and scholars.

**65.** (A) Doordarshan entirely stopped broadcasting classical music after 1990.
Prasar Bharati, through All India Radio and Doordarshan, has never stopped broadcasting classical music. In fact, it remains one of the most important institutions for the preservation and propagation of the art form. AIR's grading system and national programmes continue to provide exposure to artists across the country. The archives of Prasar Bharati are also a treasure trove of recordings from the great masters of the past.

**66.** (B) Madras Music Academy - Margazhi festival
The Madras Music Academy is the primary institution associated with the world-famous Margazhi music festival in Chennai. Held during the Tamil month of December-January, this season features thousands of concerts and academic sessions. The Tiruvaiyaru festival celebrates Tyagaraja, while the Chembai festival is held in Kerala. Melattur is famous for the Bhagavata Mela dance-drama, which is distinct from the Hindustani Khayal tradition.

**67.** (D) Prasar Bharati - Private profit-making media
Prasar Bharati is not a private profit-making media organization; it is India's public service broadcaster. It operates All India Radio and Doordarshan and is funded by the government to serve the public interest, particularly in preserving and promoting India's cultural heritage. The other pairs are correct: Tiruvaiyaru hosts the Tyagaraja Aradhana, Guruvayur has the Chembai festival, and Melattur is the home of Bhagavata Mela.

**68.** (A) 1, 2, 4, and 5
The Song and Drama Division is a government body that uses traditional arts, including folk and classical music, to communicate national themes and government schemes. It also provides entertainment for the armed forces in remote areas. Operating under the Ministry of Information and Broadcasting, it plays a key role in using culture as a medium for social awareness rather than focusing on Western music.

**69.** (C) The elimination of the need for live classical concerts
Film music has significantly influenced Karnatak music by popularizing ragas and providing a livelihood for many classical musicians. While films brought classical melodies to a larger audience, they never eliminated the need for live classical concerts. In fact, the two genres have often co-existed, with classical artists performing in films while maintaining their traditional concert careers. Sabhas and festivals continue to thrive independently of the film industry.

**70.** (A) The mass singing of the Pancharatna Kritis
The most iconic and popular feature of the Tyagaraja Aradhana at Tiruvaiyaru is the "Goshti Ganam," or mass singing of the five Pancharatna Kritis. Hundreds of musicians and devotees join together in unison to pay homage to the composer. This powerful collective rendition is a major attraction that draws thousands of people from around the world, making it a unique and spiritually uplifting event.

**71.** (D) The network of private Sabhas
The massive network of music festivals during the Margazhi season in Chennai is primarily organized and managed by private institutions known as Sabhas. These organizations

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extreme slow tempo. He was the master of brikas and introduced an aesthetic that was modern and vibrant. While he performed slow pieces occasionally, his bani is defined by its speed, the use of sruti bhedam, and an emphasis on the aesthetic appeal of the music, which made him a favorite among younger listeners.

**122.** (C) Its fretless fingerboard allows for continuous slides.
The violin's fretless fingerboard is the primary reason for its success in Karnatak music. Unlike fretted or keyed instruments, the violin allows the player to produce the continuous slides and delicate microtonal oscillations (gamakas) that are essential to Indian melody. This flexibility enables the instrument to mimic the human voice more closely than almost any other Western instrument, making it a perfect partner for vocal accompaniment.

**123.** (A) 1, 2, 3, 4
Purandara Dasa, the Pitamaha of Karnatak music, lived in the 15th-16th centuries. Tyagaraja, part of the Trinity, flourished in the late 18th and early 19th centuries. Ariyakudi Ramanuja Iyengar was a dominant figure in the early to mid-20th century, establishing the modern concert format. U. Srinivas was a modern prodigy who gained fame in the late 20th century, showing the continuous and evolving history.

**124.** (C) Statement I is correct but Statement II is incorrect
The Pudukkottai school of mridangam is indeed renowned for its complex mathematical calculations and sophisticated laya patterns. In contrast, the statement that the Dhanammal school is known for loud and aggressive renditions is entirely incorrect. The Dhanammal school is actually famous for its subtle, unhurried, and highly nuanced style, emphasizing the delicate beauty of gamakas and the emotional depth of Padams rather than speed.

**125.** (D) The decline of princely states and the rise of democratic institutions
The transition of music from royal courts to public sabhas was caused by the decline of the princely states and the emergence of a democratic society with an urban middle class. As royal funding dried up, musicians moved to cities like Chennai, where they found new support from private cultural organizations and a ticket-paying public. This shift led to the democratization of music and the birth of the modern concert.

**126.** (B) Extempore or improvised music
Manodharma sangeetam refers to the improvised or extempore aspect of Karnatak music. It is the part of the performance that is created spontaneously by the artist within the rules of the raga and tala. This includes raga alapana, tanam, niraval, and kalpanasvaras. Manodharma is what allows a musician to showcase their individual creativity and deep understanding of the musical system, distinguishing it from pre-composed "kalpita" sangeetam.

**127.** (D) It mimics the vocal style with deep, fluid gamakas.
The Tanjavur style of nagasvaram playing is specifically designed to mimic the fluid and expressive qualities of the human voice. It emphasizes the use of deep, continuous gamakas and long melodic phrases that are characteristic of the vocal tradition. This approach allows the instrument to convey the emotional nuances of the kritis and alapanas, making it a powerful medium for both ritual temple music and formal concerts.

**128.** (A) Both A and R are true and R is the correct explanation of A.
Prasar Bharati, through All India Radio, has performed a vital service by preserving the performances of legendary masters in its extensive archives. For decades, AIR was the primary platform for classical music, and its studio recordings and live broadcasts are now invaluable historical records. These archives provide researchers and students with a way to hear and learn from the great musicians of the past, ensuring lineage continuity.

**129.** (A) He composed mostly in Telugu.
Muthuswami Dikshitar composed primarily in Sanskrit, not Telugu. His works are known for their philosophical depth and structured beauty, often incorporating the mudra "Guruguha." He was also unique among the Trinity for integrating Hindustani elements, reflecting the Dhrupad style in his slow-paced and majestic compositions. His group kritis, such as the Navagraha and

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and counterpoint are not used in traditional performances, which remain centered on the tonic drone.

**80.** (D) Clarinet - A.K.C. Natarajan
A.K.C. Natarajan is a legendary exponent who successfully adapted the Western clarinet for Karnatak music. He mastered the instrument to produce the intricate gamakas and nuanced phrasing required for classical renditions. While other Western instruments like the saxophone and mandolin were also adopted by artists like Kadri Gopalnath and U. Srinivas, respectively, the clarinet has its own unique place in the instrumental tradition.

**81.** (A) Todi - Bhairavi
The Karnatak raga Todi and the Hindustani raga Bhairavi do not share the same scale. The Hindustani equivalent of Karnatak Todi is actually Raga Bilaskhani Todi or a similar variation, while Karnatak Hanumatodi is equivalent to Hindustani Bhairavi Thaat. The other pairs are correct: Mohanam is equivalent to Bhoopali, Hindolam is equivalent to Malkauns, and Kalyani is equivalent to Yaman, as they share the same swara structures.

**82.** (B) Bhairavi
Bhairavi is one of the most ancient and quintessential ragas of the Karnatak system, with a long history in South Indian music. It is distinct from the Hindustani Bhairavi, which is often treated as a light classical or concluding raga. Ragas like Dwijavanti, Yamunakalyani, and Sindhu Bhairavi were indeed adopted into the Karnatak repertoire from the North Indian tradition, particularly after the period of the Trinity.

**83.** (A) P-2, Q-1, R-4, S-3
U. Srinivas was the pioneer of the mandolin in Karnatak music, while Kadri Gopalnath revolutionized the saxophone. T.N. Krishnan was a legendary master of the violin, an instrument that was adapted much earlier but remains Western in origin. A.K.C. Natarajan is the foremost exponent of the clarinet. Each of these artists demonstrated that Western instruments could be brilliantly modified to express the complex melodic soul of Indian music.

**84.** (D) Simple melodies based on the major scale (Sankarabharanam) set to Western tunes
Muthuswami Dikshitar's Nottuswaras are unique because they consist of Sanskrit verses set to simple melodies based on the Western major scale, which corresponds to the Indian raga Sankarabharanam. These pieces are intended to be sung without the complex gamakas or oscillations usually found in Karnatak music. They represent an early and charming example of the interaction between Indian classical lyrics and European musical structures.

**85.** (A) Finding a common Tala framework while maintaining individual stylistic purity
The main challenge in a jugalbandi is finding a common ground where both the Hindustani and Karnatak systems can meet without losing their individual stylistic purity. This usually involves choosing a raga that exists in both systems and agreeing on a rhythmic framework that works for both. The artists must listen intently to each other and respond creatively while respecting the distinct rules of their respective traditions.

**86.** (C) Statement I is correct but Statement II is incorrect
The harmonium was indeed widely used as an accompaniment in Karnatak concerts before it was largely phased out in favor of the violin, which better suited the melodic nuances of the system. However, the statement that the viola has never been used is incorrect. Legendary musicians like M. Balamuralikrishna successfully introduced and popularized the viola as a solo and accompanying instrument in classical music performances.

**87.** (C) Western staccato instruments can be modified and played to mimic vocal gamakas perfectly
U. Srinivas proved that even a Western staccato instrument like the mandolin, which lacks natural sustain, could be modified and played with such skill that it perfectly mimics the fluid gamakas of the human voice. His innovation involved changing the strings and developing a unique plucking and sliding technique. This broke the myth that only traditional Indian instruments were capable of producing the microtonal nuances of music.

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and his style has become the benchmark for how it should be rendered. He also made extensive use of Swarakshara, where the lyrics match the musical notes, and was a master of the Chapu talas, making his rhythmic structures both unique and intellectually challenging.

**105.** (C) He completely rejected the concept of Bhakti in his lyrics.
Tyagaraja's music is entirely centered on the concept of Bhakti, or devotion. His kritis are famous for their conversational and deeply emotional tone as he communicates with Lord Rama. The idea that he rejected Bhakti is incorrect, as his spiritual devotion was the primary motivation for his creative output. He is also credited with perfecting the kriti format and introducing the concept of sangatis and exploring rare ragas.

**106.** (B) Dikshitar - Heavy Gamakas and Dhrupad influence
Muthuswami Dikshitar's style is uniquely characterized by its slow, majestic pace and heavy, intricate gamakas, reflecting the influence of the Hindustani Dhrupad tradition. His compositions are intellectual and structured. Tyagaraja, on the other hand, is known for a more conversational style in Telugu with various tempos, while Syama Sastri is celebrated for his rhythmic complexity and his mastery of the Swarajati format in various languages.

**107.** (D) Maharajapuram - Complete adherence to strict notation, no improvisation
Maharajapuram Viswanatha Iyer was famous for his brilliant and unpredictable manodharma, or improvisation, rather than a rigid adherence to notation. His style was marked by creative genius and spontaneous flashes of inspiration during raga alapana. The other pairs are correct: Dhanammal focused on subtle nuances, GNB was known for his fast brikas, and Musiri was celebrated for his emotional and soulful niraval singing in the vilamba laya tempo.

**108.** (A) P-2, Q-3, R-1, S-4
The Tiruvaiyaru festival is synonymous with the Tyagaraja Aradhana. The Chembai festival takes place at the Guruvayur Temple in Kerala. Melattur is the primary center for the traditional Bhagavata Mela dance-drama. The Margazhi season is the hallmark of the Chennai Sabhas, which host an incredible number of concerts every year during December and January, making it a major event in the global South Indian cultural calendar.

**109.** (C) Hour-long single Raga Alapanas ignoring other pieces
The Ariyakudi bani is defined by its balanced and proportionate concert planning, which avoids spending excessive time on a single item at the expense of the rest of the performance. Ariyakudi Ramanuja Iyengar emphasized variety, brisk madhyama kala, and crisp kalpanasvaras. His goal was to maintain the audience's interest by providing a diverse repertoire within a standard time frame, which became the foundation of modern paddhati.

**110.** (B) Subtle, tonal aesthetics enhancing the vocal music
The Tanjavur mridanga bani focuses on tonal aesthetics and the melodic integration of percussion with vocal music. This style emphasizes "naada," or the musical quality of the sound, and aims to enhance the overall beauty of the performance without being overbearing. It is characterized by its supportive role and its ability to blend seamlessly with the vocalist's pitch, creating a cohesive and pleasing musical experience.

**111.** (D) Ariyakudi Ramanuja Iyengar
Any student studying the history of the modern Karnatak concert format must focus on the contributions of Ariyakudi Ramanuja Iyengar. He was the architect who transformed the long, often unstructured performances of the past into the crisp and varied "paddhati" we see today. His arrangement of the varnam, kritis, and lighter items created a template that balanced technical virtuosity with melodic appeal and remains the standard.

**112.** (C) Statement I is correct but Statement II is incorrect
The Song and Drama Division is indeed a government body that utilizes traditional performing arts to raise awareness about national issues and social policies. However, Prasar Bharati is not a private organization; it is India's autonomous public service broadcaster, which includes the government-funded All India Radio

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specific song. Gurukula refers to the traditional residential learning model, and Jugalbandi is a collaborative duet between two different classical styles. Understanding these terms is essential for grasping the structural and educational framework of Indian classical music as it has evolved from ancient times to the modern concert era performances.

**97.** (C) It prevents students from performing on stage.
Academic music education in universities offers many benefits, but it also has limitations like large class sizes and a heavy focus on theory due to time constraints. However, it does not prevent students from performing on stage. On the contrary, many universities encourage student recitals and provide platforms for public performance as part of their practical training, even if the depth of training differs from a residential Gurukula.

**98.** (B) Introducing 'Artist-in-Residence' programs with traditional masters
To retain the stylistic depth and practical nuances of the traditional system, universities can implement "Artist-in-Residence" programs. By bringing in veteran performers and traditional masters to mentor students over an extended period, institutions can bridge the gap between academic theory and performing excellence. This allows students to gain the benefits of a formal degree while also receiving specialized, lineage-based training from experienced practitioners of the art.

**99.** (C) The intricate Gamakas and Anuswaras
Printed notation in Karnatak music serves as a basic skeletal guide but cannot capture the intricate gamakas (oscillations) and anuswaras (grace notes) that define the raga. These elements are essential for a soulful and authentic rendition. A student who relies only on notation will likely miss these microtonal nuances, resulting in a performance that lacks the "life" and stylistic beauty characteristic of the classical tradition's oral transmission.

**100.** (C) Statement I is correct but Statement II is incorrect
All India Radio's National Programme of Music was vital in giving regional artists a national platform and standardizing musical excellence. However, it is incorrect to say that music academies in Chennai do not conduct research. The Music Academy, for instance, publishes a highly respected annual journal and hosts academic conferences where musicological research and the grammar of ragas are discussed in great detail by experts and performers.

**101.** (A) The evolutionary nature of oral transmission (Patantara)
The existence of different versions of Tyagaraja's kritis across various schools is a direct result of the oral transmission process. As the music was taught through different disciple lineages, minor creative variations and interpretations naturally emerged. This divergence is not a decline but rather a sign of the living, evolutionary nature of the art form, where each lineage has contributed to the rich tapestry of the current classical repertoire.

**102.** (C) Comparative analysis of Patantaras
Scholars evaluate the different versions of a composition by conducting a comparative analysis of various patantaras. By studying the melodies and rhythmic structures preserved in different lineages, they can gain a better understanding of the original intent of the composer and how the piece has evolved. This academic approach helps in documenting the history of the music and preserving the diversity of stylistic interpretations in various schools.

**103.** (A) Both A and R are true and R is the correct explanation of A.
Muthuswami Dikshitar's compositions are often rendered in a slow tempo, or chauka kala, which is a perfect vehicle for his heavy and ornate Sanskrit lyrics. This slow pace allows the performer to explore the microtonal nuances and deep emotional essence of the raga. The deliberate tempo ensures that every syllable and gamaka is delivered with clarity and intellectual precision, reflecting the meditative nature of his compositions.

**104.** (D) He composed heavily in the Raga Anandabhairavi.
Syama Sastri is particularly famous for his mastery of the raga Anandabhairavi. He composed several of his most celebrated pieces in this raga,

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tempo or laya, and a particular way of pronouncing the lyrics (uchcharana). These factors combine to give a school of music its unique identity. While a performer's concert attire might be part of their public image, it is not a fundamental musical characteristic that defines the stylistic tradition or technical lineage of their bani.

**139.** (C) Aggressive, mathematically complex laya patterns and cross-rhythms
The Pudukkottai school of mridangam is characterized by its powerful, energetic delivery and its focus on mathematically intricate laya patterns. It frequently uses complex cross-rhythms and sophisticated calculations, often influenced by the kanjira tradition. This style is intellectually demanding and requires great technical agility, making it a distinct branch of the Karnatak percussion tradition that emphasizes rhythmic innovation and precision over purely tonal sweetness.

**140.** (A) It introduced the concept of the printed syllabus and written examinations.
The most significant influence of Western models on Indian music education was the introduction of the formal university system, which utilized printed syllabi and standardized written and practical examinations. This replaced the informal and variable nature of traditional apprenticeships with a structured academic framework. This shift allowed for mass education and provided students with a clear, degree-based pathway to pursue music as a recognized academic professional discipline.

**141.** (D) He strictly avoided composing in any Apurva (rare) ragas.
Tyagaraja did not avoid rare or apurva ragas; in fact, he is credited with popularizing many of them. He had a unique ability to give a shape to ragas that were previously undocumented or little known. While he composed extensively in major ragas like Todi and Sankarabharanam, his exploration of hundreds of rare ragas significantly expanded the melodic horizon of music, leaving a vast and diverse classical legacy.

**142.** (B) Ariyakudi - Concert Paddhati
Ariyakudi Ramanuja Iyengar's greatest contribution to Karnatak music was the creation and standardization of the modern concert format, known as the paddhati. This structure ensured a balanced and engaging performance that appealed to a wide audience. Other pairs are incorrect: GNB was famous for fast brikas, while the Dhanammal school is known for its subtle, slow-paced rendition. Musiri was celebrated for his emotional bhava and niraval rather than mathematical pallavis.

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**143.** (A) 1, 2, 3, and 5
The introduction of microphones, the establishment of universities, the reach of radio, and the growth of sabhas have all been crucial in the propagation of Karnatak music. These factors helped democratize the art form and reach a wider audience. However, Western harmony has not influenced raga alapana, which remains a purely melodic and microtonal exploration of a raga, adhering to traditional Indian principles rather than adopting Western harmonic structures.

**144.** (A) Semmangudi - Nasal, thin voice without gamakas
Semmangudi Srinivasa Iyer's voice was indeed nasal, but it was incredibly powerful and was used to produce some of the most intricate and rich gamakas in history. His style was vigorous and deeply traditional. The other pairs are correct: Musiri was a master of vilamba kala, Chembai had a ringing and vigorous voice, and Maharajapuram was celebrated for his highly imaginative and creative approach to improvised manodharma sangeetam.

**145.** (A) The Gurukula of an individual teacher
Institutional efforts involve formal organizations such as the Music Academy in Madras, All India Radio, and university music departments. These bodies use standardized methods, public platforms, and academic frameworks to promote music. The Gurukula of an individual teacher, by contrast, is a traditional and private system of personalized apprenticeship. While essential for passing down knowledge, it is not considered a formal "institutional" effort in the modern academic sense.

**146.** (B) They were light, appealing, and suitable for 'Tukkada' items.
Ragas like Sindhu Bhairavi became popular in modern concerts because they are melodically appealing and have a lighter quality that makes

and Doordarshan. Both play a crucial role in the state-supported propagation and preservation of classical and folk arts.

**113.** (A) 1, 2, and 4
Films provided a powerful mass medium for classical singers in the 20th century, and many early movies used traditional kritis and ragas to appeal to the audience. Film composers often experimented by blending classical melodies with Western orchestration. Contrary to the idea of causing extinction, cinema actually helped keep classical music in the public eye and provided a stable source of income for many performers.

**114.** (B) Early Indian cinema's reliance on playback singing technology
In the earliest days of Indian talkies, playback singing technology did not exist, so actors had to sing their own songs live on set. Consequently, film producers sought out trained Karnatak musicians who possessed both the vocal skill and the stage presence needed for these roles. This necessity led to many legendary musicians, like G.N. Balasubramaniam and M.S. Subbulakshmi, becoming stars on the silver screen while maintaining classical roots.

**115.** (C) Bani
A bani is the term used to describe the unique stylistic approach or "interpretative stamp" that a musician or a school of music places on the traditional repertoire. While the basic compositions and raga rules remain the same, each bani offers a different flavor in terms of tempo, phrasing, and emphasis on specific nuances. Developing a distinct bani is a sign of a musician's maturity and contribution to the tradition.

**116.** (D) It is characterized by vigorous delivery, rich gamakas, and extensive traditional repertoire.
The Semmangudi bani is celebrated for its energetic and vigorous delivery, rich gamakas, and a vast repertoire of kritis from various composers. Semmangudi Srinivasa Iyer's style was deeply rooted in the traditional Tanjavur school, emphasizing clarity and melodic strength. Despite a nasal quality in his voice, his mastery over the intricate techniques of Karnatak music and his dedication to teaching made his style highly respected.

**117.** (A) It led to the abandonment of the 72 Melakarta system.
Western music influence never led to the abandonment of the 72 Melakarta system, which remains the fundamental framework for Karnatak ragas. Instead, Western influence brought new instruments like the violin, harmonium, and later the mandolin. It also inspired specific genres like the Nottuswara Sahityas of Dikshitar. The core theoretical foundations of Karnatak music, such as the melakarta and tala systems, have remained intact despite influences.

**118.** (A) 1, 2, 3, and 5
Music academies have played a pivotal role in standardizing the theoretical aspects of ragas and institutionalizing the annual December music season. They award prestigious titles and publish journals that document important musicological research. These organizations do not promote Western classical music exclusively; their primary mission is the preservation and promotion of Indian classical music and dance, providing a vital link between traditional practice and institutional support.

**119.** (C) T.N. Rajarathinam Pillai - Nagasvaram Bani
T.N. Rajarathinam Pillai was the legendary "Emperor" of the nagasvaram, and his style defined the Tanjavur nagasvaram bani. His expansive alapanas and majestic rendering of the instrument are world-renowned. In contrast, Palghat Mani Iyer was a mridangam maestro, Veena Dhanammal was famous for her veena and vocal style, and Chembai was a vocalist. Each master represented a peak of excellence in their respective musical fields and lineages.

**120.** (B) Palani Subramania Pillai - Nagasvaram
Palani Subramania Pillai was a legendary master of the mridangam and kanjira, not the nagasvaram. He was an exponent of the Pudukkottai school and was known for his unique left-handed playing technique and rhythmic genius. The other pairs are correct: GNB and Ariyakudi were vocalists, and Dakshinamurthy Pillai was a giant in the field of percussion, mastering both the mridangam and the kanjira within the tradition.

**121.** (A) Extreme slow tempo
G.N. Balasubramaniam's style was famously fast-paced and dynamic, rather than being focused on

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independently host concerts, provide platforms for various artists, and manage the logistics of the month-long celebration. While the government may provide occasional support, the driving force behind the season is the vibrant ecosystem of private cultural societies and music academies.

**72.** (C) Statement I is correct but Statement II is incorrect
The Melattur Bhagavata Mela is indeed a traditional dance-drama format that is deeply integrated with classical Karnatak music and Telugu compositions. However, the Chembai festival is not exclusively for instrumental music. It features both vocal and instrumental recitals by artists from across the country who gather to honor the memory of the legendary vocalist Chembai Vaidyanatha Bhagavatar at the Guruvayur temple.

**73.** (A) 1, 2, 4, 3
The propagation of Karnatak music through technology began with gramophone records in the early 20th century. This was followed by the wide reach of All India Radio starting in the 1930s. Television broadcasting through Doordarshan became common later in the mid-20th century. Finally, internet streaming platforms emerged in the 21st century, making music accessible globally and instantaneously to audiences across the world.

**74.** (B) Western influence
The violin was introduced to Karnatak music as a result of Western influence during the British colonial period. Musicians in South India observed the instrument in Western bands and recognized its potential for mimicking the human voice. Its fretless nature allowed for the execution of continuous slides and gamakas, making it an ideal choice for accompanying vocalists in the Karnatak system.

**75.** (C) Baluswami Dikshitar
Baluswami Dikshitar, the younger brother of Muthuswami Dikshitar, is credited with pioneering the adaptation of the violin for Karnatak music in the early 19th century. He modified the playing technique and posture to suit the requirements of Indian melodic phrasing and gamakas. His innovation paved the way for the violin to become the primary accompanying instrument in almost every Karnatak music concert.

**76.** (D) A duet featuring two different classical systems, like Hindustani and Karnatak
In the modern concert context, a jugalbandi refers to a duet featuring two different classical systems, most commonly Hindustani and Karnatak music. The performers collaborate on the same raga or similar scales while maintaining the distinct stylistic identities of their respective traditions. This format requires deep mutual understanding and rhythmic synchronization, showcasing the commonalities and differences between the two great Indian musical traditions.

**77.** (A) Ragas like Sindhu Bhairavi and Kapi have been heavily influenced by Hindustani counterparts.
Several ragas in the modern Karnatak repertoire, such as Sindhu Bhairavi, Kapi, and Desh, have been heavily influenced by their Hindustani counterparts. While these ragas are now fully integrated into the Karnatak system, they often retain the lighter, melodic flavors associated with North Indian music. This cross-cultural exchange has enriched the melodic diversity of Karnatak music, especially in the lighter section of concerts.

**78.** (A) Both A and R are true and R is the correct explanation of A.
Muthuswami Dikshitar composed around 40 "Nottuswara Sahityas," which are Sanskrit lyrics set to simple Western melodies. He was inspired by the Western band music he heard at Fort St. George in Madras. These compositions are unique because they use the major scale but lack the characteristic gamakas of Indian music, reflecting a direct and successful experiment with cross-cultural musical fusion.

**79.** (C) The Western concept of Harmony has entirely replaced the Indian concept of Melody.
While Western music has influenced Karnatak music through instruments and some compositional styles, the Western concept of harmony has never replaced the Indian concept of melody. Karnatak music remains fundamentally melodic and monophonic, focusing on the development of the raga and its microtonal nuances. Concepts like harmony

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Kamalamba Navavarna sets, are celebrated as major intellectual and musical achievements.

**130.** (B) Syama Sastri - Bangaru Kamakshi temple association
Syama Sastri was deeply associated with the Bangaru Kamakshi temple in Thanjavur, where he served as a hereditary priest. Most of his compositions are dedicated to Goddess Kamakshi. Tyagaraja was primarily a devotee of Lord Rama, and Muthuswami Dikshitar's compositions cover a wide range of deities, often reflecting his visits to various temples. These personal spiritual connections played a significant role in shaping the lyrical and melodic content of works.

**131.** (D) Syama Sastri - Kamalamba Navavarna
The Kamalamba Navavarna Kritis were composed by Muthuswami Dikshitar, not Syama Sastri. Dikshitar is also famous for the Navagraha Kritis. Tyagaraja composed the Pancharatna Kritis and the Utsava Sampradaya Kritis. Syama Sastri is primarily known for his three great Swarajatis, often called the "Ratnatrayam," which are foundational pieces in the Karnatak repertoire, though he did not compose large sets of group kritis like the Navavarnas.

**132.** (D) Tabla
The mridangam, kanjira, and ghatam are the primary percussion instruments that have been taught through the traditional Gurukula system in the context of Karnatak music. They are integral to the South Indian rhythmic tradition. The tabla, however, is the primary percussion instrument of the Hindustani classical tradition of North India and is not a standard part of the traditional apprenticeship training for purely South Indian rhythmic accompaniment.

**133.** (A) P-1, Q-2, R-3, S-4
Palghat Mani Iyer was the giant of the Palghat bani, while Dakshinamurthy Pillai was a legendary exponent of the Pudukkottai school. Thanjavur Vaidyanatha Iyer was a key figure in the Thanjavur tradition, and Palani Subramania Pillai was known for a sophisticated synthesis that blended elements of the Pudukkottai style with his own unique innovations. Each master helped define the rhythmic landscape of 20th-century Karnatak music.

**134.** (D) AIR National Programme of Music
For decades, the National Programme of Music on All India Radio (AIR) has been the premier platform for artists to gain nationwide visibility and recognition. Being selected for this programme is a mark of high proficiency and prestige. It allows regional artists to reach an audience across the entire country, helping to nationalize their fame and ensuring that their music is heard beyond their immediate local boundaries.

**135.** (C) Muthuswami Dikshitar
A researcher would find the most primary data in the works of Muthuswami Dikshitar, who spent several years in North India and was deeply influenced by the Hindustani tradition. He introduced several Hindustani ragas into the Karnatak system and even adapted the Dhrupad style into his compositions. His work serves as a vital bridge between the two classical systems, showcasing a sophisticated blend of Northern flavors with Southern frameworks.

**136.** (C) Statement I is correct but Statement II is incorrect
The "gayaki ang" refers to an instrumental technique that seeks to emulate the nuances and phrasing of the human voice. This is a fundamental goal for many Indian instrumentalists. The statement that the Dhanammal bani avoids this is incorrect; in fact, the Dhanammal school is famous for its veena style that is deeply integrated with vocal music, emphasizing a fluid and singing-like quality that is the essence of this ang.

**137.** (A) The decline of the Devadasi system and temple patronage
The decline of the traditional temple and royal patronage systems, including the Devadasi tradition, led to a shift in how music was preserved and taught. As these old structures faded, private music academies and sabhas emerged in urban centers like Chennai to fill the gap. These institutions became the new hubs for education and performance, ensuring that the classical arts survived and thrived in a modern, democratic, and urbanized environment.

**138.** (B) 1, 2, and 3
The critical musical elements that define a bani include a specific repertoire of kritis, a preferred

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**88.** (A) 1, 3, and 4
Hindustani music did influence the expressive style of Javalis, and the violin in Karnatak music is indeed tuned in fifths (Sa-Pa), which is different from Western standard tuning. Desya ragas also became popular in the post-Trinity era. However, Western harmony does not form the basis of Karnatak varnams; varnams are purely melodic compositions that focus on raga structure and are fundamentally different from harmonic forms.

**89.** (C) It made the relationship more formal and time-bound.
The transition to institutionalized music education replaced the informal and lifelong bond of the Gurukula with a more structured and formal teacher-student dynamic. Lessons became time-bound to fit academic schedules, and the relationship was often restricted to classroom hours. While this made education more accessible, it reduced the level of personal immersion and the spiritual depth that characterized the traditional master-apprentice model of music learning.

**90.** (B) A specific version or musical text of a composition passed down in a lineage
Patantara refers to the specific musical version or setting of a composition that has been preserved and passed down through a particular lineage of teachers and disciples. Since Karnatak music was transmitted orally, different "pathas" or versions of the same song emerged over time. A musician's patantara is often considered a mark of their authenticity and their connection to a specific stylistic tradition or master guru.

**91.** (D) They were passed down orally through various disciple lineages.
The kritis of the Trinity were not published in notation during their lifetime. Instead, they were taught to their immediate disciples, who then passed them on to the next generation through oral transmission. This led to the development of various disciple lineages, such as the Umayalpuram or Walajapet schools for Tyagaraja's works. This oral process is why we see different pathantaras of the same composition in concerts today.

**92.** (C) It has no connection to classical Karnatak music.
The Melattur Bhagavata Mela is deeply connected to classical Karnatak music. The dance-dramas, authored primarily by Venkatarama Sastry, are set to classical ragas and talas and are performed by male devotees as a form of worship. The music is a vital component of the performance, and the tradition has been preserved for centuries in the Thanjavur district, representing a unique blend of drama and classical music.

**93.** (A) 1, 2, 3, and 5
Major music festivals serve as unifying platforms for musicians from various styles and provide significant visibility for young talent. The mass singing of the Pancharatna Kritis is a hallmark of the Tyagaraja Aradhana, which attracts global audiences. These events are not restricted to vocalists; instrumentalists and percussionists play an equally important role, making these festivals a comprehensive celebration of the entire South Indian classical musical ecosystem.

**94.** (D) Prasar Bharati - Central Government broadcasting
Prasar Bharati is the autonomous public service broadcaster of the Central Government, encompassing All India Radio and Doordarshan. It is the primary body responsible for the public dissemination of classical music in India. The Madras Music Academy was established in 1928, not 1800. The Song and Drama Division focuses on traditional and folk arts rather than heavy metal, and Doordarshan is a television, not radio, broadcaster.

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**95.** (A) Tyagaraja - Exclusively composed in Sanskrit
Tyagaraja did not compose exclusively in Sanskrit; the vast majority of his thousands of compositions are in Telugu. While he wrote a few pieces in Sanskrit, Telugu was his primary medium for expressing his devotion to Lord Rama. The other pairs are correct: Tyagaraja had an Umayalpuram lineage, Dikshitar taught the Tanjavur Quartet, and Syama Sastri's son, Subbaraya Sastri, was his prominent disciple and a great composer himself.

**96.** (P-2, Q-1, R-4, S-3)
A Bani represents a specific stylistic tradition, while a Patantara is the musical version of a

them perfect for the "tukkada" section at the end of a performance. These ragas often have a universal appeal and are suitable for singing bhajans and other semi-classical pieces that provide a pleasing conclusion. Their emotional resonance and simplicity make them favorites for both performers and audiences.

**147.** (D) Pudukkottai
A performance focusing on intricate mathematical calculations and complex rhythmic structures, such as a difficult pallavi, reflects the strong influence of the Pudukkottai school of percussion. This tradition is built upon rigorous laya training and the use of sophisticated rhythmic patterns and korvais. Musicians influenced by this school excel in the intellectual and technical aspects of percussion, bringing a high degree of mathematical precision to the concert stage.

**148.** (A) Communicating national themes through live traditional arts.
The primary objective of the Song and Drama Division is to utilize live traditional and folk arts to communicate government messages, national themes, and social awareness to the public. It employs artists across the country to perform in various formats, ensuring that important information reaches people through culturally resonant mediums. This government-sponsored effort helps preserve traditional art forms while serving a practical purpose in national development and social education.

**149.** (C) Statement I is correct but Statement II is incorrect
The Palghat mridangam bani is indeed famous for its ability to closely shadow and mirror the vocal phrasing and lyrics of the main artist. However, the statement that the Tanjavur bani is disjointed and unrelated to the melody is incorrect. The Tanjavur school actually emphasizes the aesthetic integration of the percussion with the melodic lines, focusing on tonal resonance and a supportive role that enhances the overall musicality.

**150.** (B) The decline of temple and royal patronage
The rise of the sabha culture in Chennai was a direct result of the decline of traditional patronage from royal courts and temples. As the old social order changed, musicians sought new ways to connect with an emerging urban audience. Sabhas provided a formal platform for performances and helped institutionalize the art form in a modern city. This new ecosystem allowed Karnatak music to survive and flourish in a commercial environment.

**151.** (C) A corruption or deviation from the original musical setting of a composition during oral transmission
A pathantara defect refers to a corruption or deviation from the original musical setting of a composition that occurs during the process of oral transmission. Over time, errors in melody, lyrics, or rhythm can creep into a version passed down through a particular lineage. Identifying and correcting these defects is a significant task for scholars and musicians who seek to preserve the authenticity and integrity of the great classical compositions.

**152.** (D) It is highly respected for its pure, unhurried rendering and rich Gamakas.
The Dhanammal bani is highly respected for its pure, unhurried, and deeply nuanced style of rendition. It emphasizes the delicate and sophisticated use of gamakas and is particularly famous for its soulful rendering of Padams and Javalis. This school, influenced by the subtle techniques of the Veena, avoids aggressive speed and loud delivery, focusing instead on the emotional and melodic essence of the music in a meditative manner.

**153.** (A) Both A and R are true and R is the correct explanation of A.
G.N. Balasubramaniam's modern and dynamic style appealed immensely to the public, especially the youth of his era. His introduction of cascading brikas, sruti bhedam, and a fast, racy pace brought a fresh energy to the concert stage. These innovations, combined with his aesthetic sense, made his music stand out and created a new wave of interest in Karnatak music, influencing many subsequent generations of performers and listeners.

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**154.** (C) He composed over a thousand kritis in Sanskrit.
Syama Sastri did not compose over a thousand kritis; his surviving output is relatively small, consisting of about 300 compositions. However,

is entirely incorrect. The Academy actually promotes the traditional "Ragam Tanam Pallavi" format, often featuring it as a centerpiece of concerts and hosting specialized discussions on its complex theoretical and practical requirements during its annual music conferences.

**187.** (B) The need for a balanced presentation to sustain the interest of a diverse Sabha audience
Ariyakudi Ramanuja Iyengar standardized the concert format to provide a balanced and engaging experience for modern sabha audiences. He recognized that as music moved into urban centers, performances needed a structured flow that offered variety and maintained interest throughout the evening. By arranging a mix of heavy and light pieces in a specific sequence, he created a paddhati that balanced classical depth with melodic appeal, ensuring the continued popularity of music.

**188.** (A) 1, 2, and 4
Karnatak music has adopted several Hindustani ragas like Dwijavanti and Sindhu Bhairavi and has embraced the collaborative Jugalbandi format. There is also a notable Hindustani influence in the rendering of lighter forms like Kapi. However, the Hindustani system has never replaced the Karnatak tala system. The two traditions remain distinct in their rhythmic approaches, with Karnatak music continuing to use its own unique and complex system of 35 talas and chapu talas.

**189.** (A) Shifting the tonic note (Sa) to another note to reveal a new raga
Sruti Bhedam is a sophisticated musical technique where the performer shifts the tonic note (Sa) to another swara within a raga, thereby revealing a completely different raga. This modal shift requires great precision and a deep understanding of the swara sthanas of both ragas. It is a hallmark of advanced manodharma and was popularized by masters like G.N. Balasubramaniam, who used it to add a brilliant dimension to their raga alapanas.

**190.** (B) It provided a lucrative alternative career for many classical musicians in the mid-20th century.
In the mid-20th century, the film industry provided a highly lucrative and prestigious alternative career for many classically trained Karnatak musicians. Legends like G.N. Balasubramaniam, M.S. Subbulakshmi, and Dandapani Desikar acted and sang in films, bringing classical melodies to a vast audience. This symbiotic relationship helped propagate classical ragas to the masses and provided musicians with a stable income, allowing the art form to maintain its relevance in an era of changing entertainment.

**191.** (D) It was founded by Tyagaraja.
The Melattur Bhagavata Mela was not founded by Tyagaraja. It is an ancient tradition of dance-drama in the Thanjavur district, and its most famous plays were authored by Venkatarama Sastry, a contemporary of the Trinity. The tradition is performed annually by male devotees as a form of worship, using classical Karnatak music to tell mythological stories. While Tyagaraja lived in the same region and era, he was primarily a composer of kritis rather than dramas.

**192.** (A) Semmangudi - Rich Gamakas and vigorous delivery
Semmangudi Srinivasa Iyer's bani is correctly characterized by its vigorous delivery and the use of rich, traditional gamakas. His style was deeply rooted in the Tanjavur lineage. Other pairs are incorrect: Musiri was famous for slow and emotional vilamba kala rather than fast brikas, GNB was known for his modern and fast-paced style rather than slow Padams, and Chembai was famous for his powerful and ringing voice rather than a slow pace.

**193.** (A) 1, 2, 3, and 5
Institutional training is defined by its fixed syllabus, mass learning environment, and the use of written examinations to assess student progress. It also provides opportunities for interdisciplinary academic research. However, because it caters to large groups, it often struggles to achieve the "complete preservation" of the micro-nuances of a single guru's bani. This specialized stylistic depth is more effectively passed down through the personalized and immersive training of the traditional Gurukula system.

**194.** (D) Dikshitar - Rejection of Talas
Muthuswami Dikshitar never rejected talas; in fact, he was a master of the complex Suladi Sapta Talas and composed several kritis in various rhythmic cycles. His compositions are

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the intricate gamakas and continuous phrases of the raga system. This flexibility demonstrates the art form's ability to evolve while maintaining its core traditional melodic principles.

**163.** (B) 1, 3, and 4
The Music Trinity codified the kriti format and utilized complex musical elements like sangatis, madhyamakala sahityas, and chitta swaras. They all lived and flourished in the Thanjavur region during a golden age of culture. While they used Sanskrit, they also composed extensively in Telugu and other languages, so the idea that they composed "exclusively" in Sanskrit is incorrect. Their work remains the foundational repertoire of modern classical concerts.

**164.** (D) Changing socio-economic conditions and the need for standardized education
The decline of the traditional Gurukula system was primarily due to changing socio-economic conditions and the modern demand for standardized, degree-based education. In a fast-paced world, the long-term, immersive apprenticeship model became difficult to sustain for both teachers and students. The need for recognized certifications led to the rise of institutionalized training in universities and colleges, which offered a more structured and accessible alternative to the old system.

**165.** (A) Step-by-step melodic variations of a musical phrase
A sangati is a systematic melodic variation of a musical phrase within a kriti. Introduced primarily by Tyagaraja, sangatis are designed to explore the nuances of the raga and enhance the emotional and structural beauty of the composition. They are performed in a step-by-step manner, with each variation adding more complexity, allowing the singer to demonstrate both their technical skill and their understanding of the raga's soul and essence.

**166.** (B) It created a platform that required musicians to strictly adhere to time limits, shaping concert discipline.
All India Radio had a profound influence on Karnatak music by providing a platform that required musicians to perform within strict time limits. This enforced a new level of discipline and structured planning for concerts. Musicians had to learn how to present a raga alapana, kriti, and swaras effectively within a fixed time slot. This experience directly influenced professional standards and concert timing, shaping the modern discipline of the art form.

**167.** (D) It is entirely funded and managed by the Central Government.
The Margazhi festival in Chennai is not a government-run event; it is organized and funded primarily by a network of private Sabhas and cultural organizations. While some government bodies may offer grants, the logistics, artist selection, and funding are handled by these independent societies. The festival is a massive grassroots cultural phenomenon that showcases both legends and emerging talent, making it a unique, community-driven celebration of South Indian arts.

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**168.** (A) 1, 2, 3, 4, 5
The Ariyakudi concert format typically begins with a Varnam to establish the tempo and raga. This is followed by multiple Kritis with alapanas. The centerpiece of the concert is the Ragam-Tanam-Pallavi, showcasing the artist's improvisational skills. The performance then moves into a series of lighter pieces called Tukkadas and concludes with the Mangalam. This structured sequence provides a balanced and aesthetically pleasing experience that has become the modern standard.

**169.** (A) Hindolam - Malkauns
Hindolam is the Karnatak equivalent of the Hindustani raga Malkauns, as both share the same pentatonic scale. Other pairs are incorrect because Mohanam is equivalent to Bhoopali (not Bhairavi), Kalyani is equivalent to Yaman (not Todi), and Sankarabharanam is equivalent to the Bilaval thaat (not Yaman). Understanding these cross-system equivalents is vital for musicians participating in jugalbandis or exploring the commonalities between the two great Indian classical traditions.

**170.** (B) Javali - Strict, heavy devotional form
A Javali is not a "strict, heavy devotional form." Instead, it is a lighter, semi-classical composition that focuses on the theme of sringara, or romantic love. Javalis are known for their appealing melodies and expressive lyrics, often performed

every piece is considered a masterpiece of melodic and rhythmic construction. He is famous for pioneering the Swarajati as a concert piece and for his complex use of the Misra Chapu tala. His work is deeply laden with bhava and devotion, primarily dedicated to Goddess Kamakshi of Thanjavur.

**155.** (C) Tyagaraja - Conversational, emotive appeal
Tyagaraja's style is characterized by its conversational and emotive appeal, where he speaks directly to his deity in Telugu. This makes his music highly relatable and popular. Other pairs are incorrect: Dikshitar is known for slow, majestic chauka kala pieces rather than fast ones, Syama Sastri used both Telugu and Sanskrit rather than Hindustani ragas exclusively, and Swati Tirunal was a versatile multilingual composer who wrote in many languages.

**156.** (D) GNB - Chauka kala Padams
G.N. Balasubramaniam (GNB) is famously associated with a fast-paced, brika-laden style rather than slow chauka kala Padams. The rendition of slow, soulful Padams is a hallmark of the Dhanammal school. The other pairs are correct: Ariyakudi established the modern concert format, Musiri was a master of niraval singing, and Chembai was known for his clear, loud diction and powerful vocal delivery that resonated with great energy.

**157.** (A) Complete preservation of micro-nuances of specific Banis
While institutional training in universities has democratized music education and standardized notations, it often struggles to preserve the absolute micro-nuances of specific banis. The mass-teaching environment and focus on a broad syllabus make it difficult to provide the same level of deep, personalized stylistic immersion that is possible in a traditional Gurukula. Consequently, the subtle details of specific lineages can sometimes be lost in a generalized academic setting.

**158.** (A) P-2, Q-1, R-4, S-3
T.N. Rajarathinam Pillai was the emperor of the nagasvaram, and Palghat Mani Iyer was the titan of the mridangam. Veena Dhanammal was a legendary master of the veena and also a vocalist of great repute. Maharajapuram Viswanatha Iyer was a famous vocalist known for his creative genius. Together, these artists represent the diverse range of instrumental and vocal mastery that defines the rich tradition of 20th-century Karnatak classical music.

**159.** (C) Slow, expansive tempo allowing for deep gamaka elaboration
The chauka kala favored by Muthuswami Dikshitar is a slow and expansive tempo that provides ample space for the deep and intricate elaboration of gamakas. This pace allows the listener to fully appreciate the complex Sanskrit lyrics and the meditative quality of the raga. It is a hallmark of his intellectual style, where the music is designed to be explored in a slow, majestic manner, reflecting a profound spiritual depth.

**160.** (B) Tanjavur Bani
A student wishing to master the traditional, elaborate raga alapana technique on the nagasvaram should study the Tanjavur bani. This school is renowned for its expansive and breath-controlled alapanas, which explore the raga in great detail. The Tanjavur tradition emphasizes a fluid and vocal-like rendering of the instrument, making it the premier lineage for understanding the grand alapanas that are central to the nagasvaram's role in music.

**161.** (D) Statement I is incorrect but Statement II is correct
The Tiruvaiyaru festival is the primary venue for the Tyagaraja Aradhana, a major event dedicated to the composer. The statement that the Melattur festival is dedicated to the Bhagavata Mela is also correct. These festivals serve as critical platforms for preserving specific musical and dramatic traditions. While Tiruvaiyaru focuses on the kritis of Tyagaraja, Melattur preserves a unique form of dance-drama integrated with classical Karnatak music.

**162.** (C) Successful assimilation of a Western instrument to suit Indian melodic requirements
The adoption of the violin is a classic example of how Karnatak music has successfully assimilated a foreign instrument by modifying its playing technique to suit Indian melodic requirements. By changing the tuning and posture, Indian musicians were able to use the violin to express

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variations in melody or rhythm naturally occurred and were passed down through specific disciple lineages. This process allowed for creative interpretations to flourish while the core remained intact. These variations are now studied as "pathantaras," reflecting the rich history of musical transmission in the system.

**179.** (B) He strictly avoided Manodharma.
Maharajapuram Viswanatha Iyer was famous for his brilliant and highly imaginative manodharma, especially in raga alapana. To say he avoided it is entirely incorrect. He was a master of creative improvisation and was known for his unpredictable flashes of genius that made every performance unique. He also had a great appreciation for Hindustani music and was a major influence on his disciple, Semmangudi Srinivasa Iyer, passing on a rich musical legacy.

**180.** (B) Chembai - Direct, ringing, and vigorous voice
Chembai Vaidyanatha Bhagavatar was renowned for his direct, ringing, and vigorous vocal delivery that had a powerful and majestic quality. This is a correct description of his style. Other pairs are incorrect: Musiri was famous for slow and emotional vilamba kala rather than fast swaras, GNB was known for his modern style rather than being "emotionless," and the Dhanammal school is celebrated for its subtle rendering rather than loud, percussion-heavy performances.

**181.** (D) Syama Sastri - Navagraha Kritis
The Navagraha Kritis were composed by Muthuswami Dikshitar, not Syama Sastri. Syama Sastri is most famous for his three incredible Swarajatis and his kritis dedicated to Goddess Kamakshi. The other pairs are correct: Tyagaraja composed the Utsava Sampradaya Kritis, Dikshitar composed the Nottuswara Sahityas, and Swati Tirunal is the author of the Navaratri Kritis. Each set represents a significant thematic and structural contribution to the rich classical repertoire.

**182.** (D) Dominance of simple, repetitive time-keeping without variations
The Pudukkottai school is anything but simple or repetitive. It is famous for its complex mathematical calculations, intricate cross-rhythms, and the strong influence of kanjira techniques. This tradition emphasizes rhythmic innovation and the execution of sophisticated korvais that challenge both the performer and the listener. The idea of "simple time-keeping without variations" is contrary to the core principles of the Pudukkottai bani, which is built upon technical prowess and rhythmic depth.

**183.** (A) P-3, Q-1, R-2, S-4
Muthuswami Dikshitar is the composer of the Nottuswara Sahitya and extensively used Madhyamakala Sahitya. Tyagaraja is famous for the five Pancharatna Kritis. Syama Sastri is the architect of the complex Swarajatis that are highlights of the modern repertoire. These matches reflect the unique structural innovations each composer brought to the kriti format, defining the stylistic diversity of the Golden Age of Karnatak music and its enduring legacy in today's concert world.

**184.** (D) Kanakku
The term "kanakku" refers to the mathematical calculations involved in creating complex rhythmic patterns and korvais in mridangam playing. It involves working with fractions and sophisticated counts to arrive at a precise rhythmic endpoint or landing. This is a key feature of the Pudukkottai school of percussion, where the intellectual and mathematical aspects of rhythm are emphasized alongside the aesthetic and tonal qualities of the instrument during a live concert performance.

**185.** (A) G.N. Balasubramaniam
A vocalist who incorporates fast-paced brikas and sruti bhedam is adopting the style pioneered by G.N. Balasubramaniam. GNB was a revolutionary figure who brought a new level of technical virtuosity and modern aesthetic to Karnatak music. His style was marked by its speed, brilliance, and the innovative use of modal shifts to reveal different ragas. This approach remains highly influential and is a hallmark of the "GNB Bani" in the contemporary tradition.

**186.** (C) Statement I is correct but Statement II is incorrect
The Music Academy in Madras has played a historic role in standardizing the grammar and Lakshanas of ragas through expert committee discussions over many decades. However, the statement that it bans the performance of Pallavis

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has been instrumental in the democratization of classical music, ensuring it reaches audiences in urban and rural areas across the country.

**218.** (A) 1, 2, 3, and 5
Syama Sastri's compositions are noted for their frequent use of the Misra Chapu tala and their deep devotion to Goddess Kamakshi. He also creatively used swarakshara, where the lyrics and musical notes match. His three great Swarajatis are foundational pieces in the repertoire. While he was a master of melody and rhythm, he is not known for composing a massive 72 Melaragamalika; that monumental task was famously completed by Maha Vaidyanatha Sivan.

**219.** (C) Ariyakudi - Concert formatting
Ariyakudi Ramanuja Iyengar is correctly paired with concert formatting, as he was the primary architect of the modern concert paddhati. Other pairs are incorrect: Tyagaraja's primary lyrical medium was Telugu rather than just "Telugu Sahitya" as a label. Dikshitar is famous for his slow, intellectual kritis rather than "Telugu Padams," and Semmangudi, while a master of traditional styles, performed across all tempos and was especially known for his vigorous and energetic traditional delivery.

**220.** (B) Dhanammal Bani - Aggressive speed
The Dhanammal bani is famously unhurried and subtle, rather than aggressive or focused on speed. It emphasizes the delicate handling of gamakas and the emotional essence of the raga. The other pairs are correct: the Pudukkottai bani is known for complex laya, the Tanjavur mridangam school focuses on tonal integration, and the Palghat bani is celebrated for mirroring vocal phrasing. Each style represents a distinct and valuable branch of the rich classical music tradition.

**221.** (D) Strict written examinations with grading
The traditional Gurukula system is characterized by an immersive learning environment, oral transmission of knowledge, and a strong personal bond between the teacher and the student. It is a practical and performance-oriented system where progress is measured by the student's mastery of the art rather than through strict written examinations. The use of standardized written tests and formal grading is a feature of modern institutional and university education, which differs from the older model.

**222.** (B) Digitally archive it and teach it through specialized workshops
To effectively preserve a rare pathantara, it should be digitally archived and taught through specialized workshops. This ensures that the specific musical nuances and stylistic details of the version are documented for future generations. By having veteran musicians teach these rare settings to new students, the living tradition is maintained while technology provides a permanent record. This hybrid approach helps protect the diversity of the repertoire and ensures that unique lineages do not go extinct.

**223.** (A) 2, 3, 1
Historically, music education was dominated first by the traditional Gurukula system of personalized apprenticeship. As society urbanized, private music sabhas and academies emerged in the late 19th and early 20th centuries to provide structured learning and performance platforms. Finally, academic university departments were established to offer formal degrees and musicological research, representing the most modern phase of institutionalized music education. This sequence shows the evolution of how music has been taught.

**224.** (C) Statement I is correct but Statement II is incorrect
The Music Academy in Chennai does indeed hold its major annual festival during the Tamil month of Margazhi, making it a cornerstone of the world-famous "Music Season." However, the statement that the festival is exclusively for Hindustani music is entirely incorrect. The Academy's primary mission is the promotion of Karnatak classical music and dance, and its Margazhi festival is arguably the largest and most prestigious celebration of South Indian arts in the world.

**225.** (A) The Nagasvaram tradition
The tavil is a powerful percussion instrument that is the traditional and essential accompaniment to the nagasvaram. Together, they form a "periya melam," which is central to temple rituals and processions in South India. The loud and rhythmic sound of the tavil perfectly

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structurally sound and perfectly integrated with their respective talas. Other pairs are correct: Tyagaraja used Telugu sahitya, Dikshitar used Sanskrit, and Syama Sastri is celebrated for his Swarajati format. Each master utilized the rhythmic and lyrical frameworks of music with great precision and creative genius.

**195.** (A) Mohanam
Muthuswami Dikshitar's Navagraha Kritis are a set of compositions dedicated to the nine planets, set in specific ragas like Saurashtram (for the Sun), Asaveri (for the Moon), and Surati (for Mercury). Raga Mohanam is not part of this set. These kritis are noted for their intellectual depth, Sanskrit lyrics, and slow pace. They demonstrate Dikshitar's extensive knowledge of astrology and his ability to create thematic groups of compositions that explore spiritual dimensions.

**196.** (B) Tiruvaiyaru Tyagaraja Aradhana
The Tiruvaiyaru Tyagaraja Aradhana is the most appropriate and famous venue for the mass rendition of the five Pancharatna Kritis. Known as the "Goshti Ganam," this collective singing involves hundreds of musicians who gather annually at the saint-composer's samadhi to pay their respects. This powerful synchronized performance is a unique cultural event that attracts thousands of listeners and symbolizes the unity and shared heritage of the global Karnatak music community.

**197.** (D) Western classical music adaptations by Baluswami Dikshitar
The modern violin used in Karnatak music has its roots in Western classical music. It was successfully adapted into the Indian system by pioneers like Baluswami Dikshitar in the early 19th century. He recognized that the instrument's fretless nature and range were perfect for expressing the continuous melodic lines and intricate gamakas of music. His modification of the playing posture and technique allowed the violin to become the indispensable accompanying instrument it is today.

**198.** (B) Modern economic necessities and the demand for formalized, degree-based education
The primary difficulty in maintaining the traditional Gurukula system today stems from modern economic necessities and the demand for formalized, degree-based education. In a professionalized world, students often prioritize recognized qualifications that offer a clear career path. The long-term nature of living with a teacher is also challenging to balance with modern lifestyle demands. Consequently, while the traditional bond remains valued, formal institutional training has become the more practical and accessible model for many.

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**199.** (C) Statement I is correct but Statement II is incorrect
The Chembai festival is indeed held annually at the Guruvayur Temple in Kerala, attracting musicians from all over the country. However, the statement that the festival is exclusively for Hindustani musicians is incorrect. The festival is a celebration of the legacy of the great Karnatak vocalist Chembai Vaidyanatha Bhagavatar and features performances by artists from various traditions, with a primary focus on the rich heritage of South Indian classical music.

**200.** (B) The desire to lighten the mood after heavy classical pieces
The inclusion of lighter pieces known as "Tukkadas" at the end of a Karnatak concert was a direct result of the desire to lighten the mood after heavy and intellectually demanding main classical items. These pieces, which include Padams, Javalis, and Bhajans, offer appealing melodies and simpler rhythmic structures. They provide a pleasing variety to the performance and ensure that the audience leaves with a sense of melodic joy and emotional fulfillment.

**201.** (B) Intense gamaka-laden style with an extensive repertoire
The bani of Semmangudi Srinivasa Iyer is defined by an intense, gamaka-laden style and an extensive repertoire of traditional compositions. He was a champion of the traditional Tanjavur lineage, and his music was characterized by its vigorous delivery and deep adherence to the rules of raga and tala. His influence as a performer and teacher was immense, making his style one of the most authoritative and respected in 20th-century music.

**202.** (B) It uses performing arts to communicate government messages and social themes.
The Song and Drama Division is a government organization that utilizes various performing arts, including classical and folk music, to communicate important social themes and government policies to the public. By using culturally familiar mediums, it ensures that national messages reach diverse audiences effectively. This role makes it an important institution for both the propagation of traditional arts and the use of culture as a tool for national development and social awareness.

**203.** (A) Both A and R are true and R is the correct explanation of A.
Muthuswami Dikshitar's compositions are highly suited for the Veena because they were created with the instrument's capabilities in mind. He often followed the "vainika" or Veena style of phrasing, which emphasizes deep gamakas and a slow pace. This allows the unique tonal qualities and microtonal nuances of the Veena to be fully explored. The intellectual and meditative nature of his work is perfectly mirrored in the resonant sound of the instrument.

**204.** (C) Karnatak music abandoned its 72 Melakarta system due to Hindustani influence.
Karnatak music has never abandoned its 72 Melakarta system due to Hindustani or any other influence. The Melakarta scheme remains the bedrock of the South Indian raga tradition. While the system has adopted instruments like the violin and integrated ragas with Hindustani flavors like Kapi and Sindhu Bhairavi, the core theoretical frameworks and classification of ragas have remained distinct and traditionally rooted, showcasing the art form's ability to assimilate without losing identity.

**205.** (C) Tanjavur Mridanga Bani - Vaidyanatha Iyer
Thanjavur Vaidyanatha Iyer was a key figure who helped define the Tanjavur school of mridangam playing, which emphasizes tonal beauty and supportive accompaniment. Other pairs are incorrect: Palghat Mani Iyer belonged to the Palghat school, not the nagasvaram tradition. T.N. Rajarathinam Pillai was a nagasvaram maestro, not a mridangam player. Veena Dhanammal was famous for her subtle veena and vocal style rather than the rhythmic complexities of the Pudukkottai school.

**206.** (B) Navagraha Kritis - Purandara Dasa
The Navagraha Kritis were composed by Muthuswami Dikshitar, not Purandara Dasa. Purandara Dasa is known as the "Pitamaha" of Karnatak music for creating basic lessons and many devotional songs known as Devaranamas. The other pairs are correct: Dikshitar composed the Nottuswaras, Tyagaraja composed the Pancharatna Kritis, and Syama Sastri is celebrated for his complex Swarajatis. Each set represents a unique and significant contribution to the repertoire by the great masters.

**207.** (C) The inclusion of the harmonium
The legacy of the Music Trinity includes the codification of the kriti format, the popularization of the 72 Melakarta system, and the introduction of advanced musical features like sangatis and chitta swaras. However, they were not responsible for the inclusion of the harmonium. The harmonium was a later Western influence that became popular as an accompanying instrument in the late 19th and early 20th centuries before its use eventually declined in classical concerts.

**208.** (A) P-1, Q-3, R-4, S-2
Musiri Subramania Iyer was famous for his emotive niraval singing in slow tempo. G.N. Balasubramaniam introduced racy brikas and sruti bhedam. Chembai Vaidyanatha Bhagavatar was known for his powerful, open-throated, and direct vocal appeal. Ariyakudi Ramanuja Iyengar is the architect of the modern concert format. Each master brought a unique and lasting innovation to the art of Karnatak music, shaping the way it is performed and appreciated in the modern era.

**209.** (A) It emphasizes clarity, tonal aesthetics, and vocal phrasing.
The Palghat mridanga bani is correctly described as emphasizing clarity of strokes, tonal aesthetics, and a deep alignment with the vocal phrasing and lyrics. This style, perfected by maestros like Palghat Mani Iyer, treats the percussion as an equal and sensitive partner in the musical dialogue. By mirroring the nuances of the main artist, the Palghat tradition ensures a cohesive and aesthetically integrated performance that

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enhances melodic beauty while maintaining precision.

**210.** (A) The Music Academies and Sabhas
To understand the historical shift of Karnatak music from the patronage of royal courts to the public domain, one must study the role of the Music Academies and Sabhas. These urban institutions emerged in the late 19th and early 20th centuries, especially in Chennai, to provide new platforms for performance and education. They institutionalized the concert tradition and created a professional ecosystem that allowed classical music to thrive in a modern city environment.

**211.** (C) Statement I is correct but Statement II is incorrect
The institutionalization of music led to the creation of standardized syllabi and formal degrees, making education more accessible. However, it is incorrect to say that this system ensures the mastery of the "absolute depth" of a single guru's bani. The mass-teaching environment and broad academic focus mean that highly specialized stylistic nuances are often more effectively preserved through the intensive, one-on-one training provided by the traditional Gurukula apprenticeship system.

**212.** (A) The shared improvisational (Manodharma) roots of Indian classical music
The structural similarity between the Hindustani Khayal and the Karnatak Ragam-Tanam-Pallavi (RTP) is an example of the shared improvisational (manodharma) roots of Indian classical music. Both formats allow the artist to demonstrate creative genius through the spontaneous development of a raga and its rhythmic variations. This commonality reflects a deep historical connection between the two great musical traditions of India, showcasing their focus on extempore creativity within a rigorous classical framework.

**213.** (A) 1, 2, and 3
The Dhanammal school is celebrated for its highly nuanced and unhurried style, which reflects the intricate techniques of the Veena in its vocal delivery. It also places a heavy emphasis on the emotional depth of Javalis and Padams. This school avoids showy, high-speed mathematical swaras, focusing instead on the soulful and meditative exploration of raga bhava. Its legacy is one of refined melodic beauty and deep commitment to expressive music.

**214.** (C) Muthuswami Dikshitar
The use of "Madhyamakala Sahitya," or lyrics set to a medium tempo within a predominantly slow composition, is a signature architectural feature of Muthuswami Dikshitar's kritis. These passages usually appear at the end of the anupallavi or charanam, providing a rhythmic and melodic contrast that adds dynamic energy to his slow-paced and majestic works. This unique structural element is one of the most recognizable characteristics of his intellectual and philosophically rich compositions.

**215.** (D) The specific version of a composition as transmitted through a particular lineage
Pathantara refers to the specific musical version or setting of a composition as it has been transmitted through a particular lineage of teachers and students. Because Karnatak music is primarily an oral tradition, different "pathas" or versions of the same song emerged over time. A musician's pathantara is a mark of their stylistic heritage and connection to a specific school or master, reflecting the creative evolution and preservation of the repertoire across generations.

**216.** (A) It is known for its expansive, breath-controlled, and highly gamaka-laden Alapanas.
The Tanjavur bani of nagasvaram is renowned for its expansive and breath-controlled raga alapanas, which explore the melodic soul of the raga in great detail with rich gamakas. This tradition seeks to emulate the fluid qualities of the human voice on the instrument. It is a majestic style that is deeply integrated with the ritualistic life of South Indian temples, where the grand sound of the nagasvaram serves as a powerful medium for devotion and art.

**217.** (D) It only broadcasts music in English.
Prasar Bharati, through All India Radio and Doordarshan, broadcasts music in a wide range of Indian languages, not just English. Its primary goal is to promote and preserve India's diverse cultural heritage. By providing a national platform for regional artists and maintaining a grading system for performers, Prasar Bharati

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towards the end of a concert in the "tukkada" section. Other pairs are correct: Nottuswaras show Western influence, Jugalbandi is a cross-system collaboration, and Thumri is a major light classical Hindustani form.

**171.** (B) Creating an exact clone of the Guru's voice
The academic system in universities provides structured evaluation and a focus on musicology and history, making music knowledge accessible to many. However, due to its classroom nature and the influence of multiple teachers, it is not designed to create an exact clone of a single guru's voice. This deep, stylistic mimicry remains a unique feature of the immersive Gurukula system, which emphasizes the master-disciple relationship over a broad syllabus.

**172.** (D) Conducting interactive workshops focused on guided listening and spontaneous phrase-building
To effectively teach the spontaneous art of manodharma, universities should move beyond theoretical definitions and provide interactive workshops. These sessions should focus on guided listening and teaching students how to build musical phrases spontaneously. By encouraging students to experiment with raga alapanas and kalpanasvaras under the guidance of experienced performers, institutions can help students develop their creative skills while still operating within a formal academic framework.

**173.** (A) 1, 2, 3, 4
The Dhanammal school is one of the oldest and most refined lineages, followed by the establishment of the Ariyakudi bani in the early 20th century. G.N. Balasubramaniam (GNB) introduced his dynamic style later in the mid-20th century. T.N. Seshagopalan represents a more contemporary bani that synthesizes various traditional elements with technical virtuosity. This timeline reflects the continuous evolution of stylistic schools in music across several generations of masters.

**174.** (C) Statement I is incorrect but Statement II is correct
The Tanjavur nagasvaram bani is actually renowned for its expansive, majestic, and long-drawn musical phrases rather than short and abrupt ones. T.N. Rajarathinam Pillai was indeed the legendary master of this style, and his alapanas are considered the gold standard for nagasvaram playing. His ability to produce continuous melodic flow and intricate gamakas defined the grandeur of the Tanjavur tradition, making it one of the most respected instrumental lineages.

**175.** (C) The influence of Hindustani Bhajans and light classical forms
Raga Sindhu Bhairavi became highly popular in Karnatak music primarily through the influence of Hindustani bhajans and light classical music. It is a desya raga that was adopted because of its immense melodic appeal and emotional resonance. Many famous musicians started including pieces in Sindhu Bhairavi towards the end of their concerts, making it a staple of the "tukkada" section. Its journey into the Southern system highlights the creative cross-tradition exchange.

**176.** (B) Nagasvaram Bani - Rakti raga elaboration and continuous flow of breath
The Tanjavur nagasvaram bani is defined by its deep and elaborate exploration of Rakti ragas and the use of continuous breath to maintain a fluid melodic flow. This style seeks to mimic the nuances of vocal music through rich gamakas and majestic alapanas. It is a tradition that is deeply connected to the ceremonial life of temples, where the grand sound of the nagasvaram serves as a powerful medium for devotion.

**177.** (A) It relies heavily on mirroring the melodic nuances and Sahitya of the main artist.
The Palghat mridangam school is distinguished by its focus on mirroring the melodic nuances and the sahitya of the main artist. Exponents of this school, like Palghat Mani Iyer, believed that the percussion should not just keep time but should actively enhance the emotional and rhythmic soul of the composition. By following the phrasing of the vocalist, they created a more integrated accompaniment that raised the status of the mridangam.

**178.** (A) Both A and R are true and R is the correct explanation of A.
The existence of different versions of a single kriti today is a direct result of the oral tradition. As students learned from their gurus, minor

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complements the grand and open-air tone of the nagasvaram. This partnership is unique to the nagasvaram tradition and is not typically found in other forms of instrumental or vocal music concerts.

**226.** (B) A collaborative duet between two classical traditions
A jugalbandi is a collaborative duet between two musicians from different classical traditions, most commonly Hindustani and Karnatak music. The artists perform together, often on the same raga or similar scales, while maintaining their distinct stylistic identities. This format requires a high degree of mutual understanding, technical skill, and rhythmic synchronization, showcasing the common aesthetic ground between India's two great musical systems while celebrating their unique individual characteristics and expressive nuances.

**227.** (D) Tyagaraja popularized many Apurva (rare) ragas.
Tyagaraja is famously credited with popularizing many apurva, or rare, ragas by creating beautiful and structurally sound compositions in them. His work significantly expanded the melodic vocabulary of music. While Dikshitar used the 72 Melakarta scheme, Syama Sastri primarily used popular ragas, and all three masters frequently used the raga Todi. Tyagaraja's unique contribution was in giving form to ragas that were previously obscure, making them staples of the modern classical repertoire.

**228.** (A) Both A and R are true and R is the correct explanation of A.
The role of the mridangam shifted significantly from mere time-keeping to dynamic and aesthetic accompaniment due to the innovations of the Palghat and Pudukkottai schools. Maestros like Palghat Mani Iyer and Dakshinamurthy Pillai introduced techniques that allowed the percussionist to mathematically and aesthetically follow the vocalist's improvisations and the lyrics of the kriti. This elevated the mridangam to an equal status, making the rhythmic accompaniment an essential and creative part of the musical dialogue.

**229.** (A) Films completely replaced the traditional Sabha concerts.
Although films played a major role in popularizing classical ragas and providing careers for musicians, they never replaced the traditional sabha concerts. The live concert tradition and the cinema industry have co-existed for decades, with each serving a different purpose. While films reached the masses, sabhas and music festivals continued to cater to dedicated classical music enthusiasts, ensuring that the traditional concert format and the guru-sishya parampara remained vibrant and independent of cinema.

**230.** (B) GNB - Sruti Bhedam
G.N. Balasubramaniam (GNB) is correctly associated with the innovative use of sruti bhedam in his vocal performances. His modern and dynamic style brought a new energy to Karnatak music. Other pairs are incorrect: Musiri was a master of slow and emotional vilamba kala rather than fast swaras, Chembai was known for his powerful, booming, and vigorous voice rather than a soft one, and the Dhanammal school is celebrated for its subtle and unhurried rendering rather than loud percussion.

**231.** (D) Ariyakudi - Nottuswara
Nottuswara Sahityas are simple Sanskrit compositions set to Western melodies, and they were composed by Muthuswami Dikshitar, not Ariyakudi Ramanuja Iyengar. Ariyakudi is primarily known for standardizing the modern concert format and his crisp, madhyama kala singing. The other pairs are correct: Tyagaraja introduced sangatis, Muthuswami Dikshitar utilized madhyamakala sahitya, and Syama Sastri is renowned for his mastery over the complex rhythms of the Misra Chapu tala in his compositions.

**232.** (B) One-on-one personalized, life-long mentoring
University academic music education offers many benefits, including mass education, structured examinations, and research opportunities. However, it is not designed to provide the same level of one-on-one, lifelong, and personalized mentoring that is the hallmark of the traditional Gurukula system. The university model focuses on a standardized curriculum and academic evaluation, whereas the Gurukula system is built

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**248.** (A) To promote, preserve, and provide a platform for classical music and theoretical discourse
The primary objective of music academies like the one in Madras is to promote and preserve the rich heritage of classical music and dance while providing a prestigious platform for performances and academic research. They serve as central hubs for documentation, theoretical discourse, and the recognition of excellence through awards and titles. These institutions play a vital role in maintaining high standards and ensuring that the tradition remains vibrant and well-documented for future generations.

**249.** (C) Immersive, personalized transmission of an authentic Bani
The most significant merit of the Gurukula system is its ability to provide an immersive and highly personalized transmission of an authentic musical bani. By living with the teacher, the student learns not just technical aspects but also subtle nuances and the overall musical philosophy of the lineage through constant observation and practice. This deep, stylistic bonding ensures that intricate details of the tradition are passed down with a level of depth that mass-education models struggle to replicate.

**250.** (A) Their individual styles offer a complete framework for Karnatak music.
The individual and diverse styles of the Music Trinity—Tyagaraja, Dikshitar, and Syama Sastri—provide a complete and comprehensive framework for modern Karnatak music. Their work covers a vast range of ragas, talas, and structural formats, combining deep emotional bhakti with high intellectual and rhythmic sophistication. Together, their compositions form the essential core of the concert repertoire and offer an endless source of inspiration for musicians, defining the very essence and golden age of the tradition.

**251.** (B) Lack of standardized, broadly accessible curriculum
The Gurukula sampradaya is characterized by intensive, one-on-one mentorship that fosters deep aesthetic understanding through immersion. While this model excels in providing profound philosophical and technical training, its localized nature often results in a lack of standardized teaching frameworks. Consequently, the curriculum remains exclusive and less accessible to a broader demographic compared to modern educational systems.

**252.** (A) Reaching a wider demographic through structured syllabi
Institutional training structures music education through formal syllabi and systematic assessments. This organizational framework democratizes the learning process, allowing a significantly wider demographic of students to access musical knowledge. By moving away from exclusive mentorship models, these institutions facilitate large-scale propagation and provide a clear, structured pathway for students to achieve proficiency in traditional classical traditions.

**253.** (C) Incorporating theoretical analysis and research methodology
The university-based academic teaching system differentiates itself by integrating theoretical analysis and research methodologies alongside practical training. This approach broadens the intellectual horizons of students by providing historical context and scholarly rigor. It ensures that learners not only master performance techniques but also gain a comprehensive understanding of the conceptual and historical foundations of classical music.

**254.** (D) Its practical depth may be limited by fixed academic schedules
Although the university model offers a broad scholarly framework, critics suggest that its practical depth can be compromised. The constraints of fixed academic schedules and an orientation toward examinations often limit the time available for intensive practice. This structured environment may prevent students from achieving the same level of individualized aesthetic mastery found in more traditional mentorship models.

**255.** (C) From exclusive traditional learning to structured academic propagation
Scholars observe a significant paradigm shift in the evolution of music education. This transition moves from the exclusive and intensive nature of traditional learning, such as the Gurukula system, toward a more inclusive and structured academic propagation. This modern approach emphasizes standardization, broader accessibility, and

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repertoire of kritis. His powerful approach and his role as an influential teacher made his style a benchmark for excellence in the 20th century. He was a master of the vocal tradition, training many celebrated artists and preserving lineages.

**241.** (D) It features only senior, established artists.
The Margazhi festival in Chennai is not restricted to senior artists; it is a major platform that provides opportunities for musicians at all levels, from young prodigies and junior artists to established legends. This diversity is a key feature of the season, as it allows new talent to be heard and recognized alongside the veterans of the field. The festival's vast network of concerts ensures a vibrant and inclusive celebration of the classical art form for everyone.

**242.** (B) U. Srinivas - Mandolin
U. Srinivas was the revolutionary prodigy who successfully adapted the Western mandolin for Karnatak classical music, proving it could produce intricate Indian gamakas. Other pairs are incorrect: Kadri Gopalnath is famous for the saxophone, not the clarinet; A.K.C. Natarajan is the master of the clarinet, not the saxophone; and T.R. Mahalingam was a legendary flute maestro rather than a veena player. Each of these artists demonstrated incredible innovation in adapting their respective instruments to the classical tradition.

**243.** (A) 1, 2, 3, and 4
Western influence has brought new instruments like the violin and mandolin into the Karnatak fold and inspired specific genres like the Nottuswara Sahityas. The introduction of the microphone also significantly impacted vocal techniques. However, the Western influence never replaced the Indian tala system. The core rhythmic structures and the unique tala system of music have remained fundamentally intact, demonstrating the system's ability to adopt foreign tools while preserving its own essential and unique theoretical foundations.

**244.** (D) Learn directly from a Guru of that specific lineage while referencing archival recordings
To master the authentic patantara of a kriti, a student should learn directly from a guru within that specific lineage while referencing archival recordings of old masters. This combination of oral transmission and historical documentation ensures that the subtle nuances, correct phrasing, and rhythmic details of the setting are preserved accurately. This method respects the traditional source while utilizing modern tools to verify and refine the student's understanding of the original musical intent.

**245.** (A) Dikshitar's Nottuswara Sahityas
A researcher focusing on the influence of Western bands should study the Nottuswara Sahityas of Muthuswami Dikshitar. These approximately 40 compositions were directly inspired by the European band music he heard in colonial Madras. They use the major scale and Western-style melodies but are set to Sanskrit verses. This makes them a primary and fascinating case study for the early interaction between Indian classical composition and Western melodic structures during the early 19th century.

**246.** (C) Statement I is correct but Statement II is incorrect
The Tanjavur style of mridangam playing indeed prioritizes the aesthetic integration of tone and pitch with the vocal music, focusing on creating a resonant and melodic "naada." However, the statement that the Pudukkottai style avoids mathematical complexities is incorrect. The Pudukkottai school is actually famous for its intricate mathematical patterns, complex cross-rhythms, and sophisticated laya calculations, making it one of the most rhythmically and intellectually demanding traditions within the world of Karnatak classical percussion.

**247.** (C) His numerous disciples transmitting the music orally across different regions
The existence of multiple musical versions, or pathantaras, of Tyagaraja's kritis is a direct result of his numerous disciples transmitting the music orally across different regions. As the compositions traveled through various lineages—like those of Umayalpuram, Walajapet, and Tillaisthanam—minor melodic and rhythmic variations naturally developed. This oral process, while leading to divergence, also ensured the wide survival and popularity of his work, as each school preserved the pieces according to their unique interpretations.

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upon a deep and immersive relationship between a single master guru and an apprentice student.

**233.** (A) P-2, Q-3, R-1, S-4
The Tanjavur bani is known for its tonal aesthetics and resonance. The Pudukkottai school focuses on complex mathematical calculations and intricate rhythmic patterns. The Palghat bani is celebrated for its integration and mirroring of the vocal phrasing and lyrics of the main artist. Modern synthesis involves blending these regional styles to create a versatile approach for contemporary concerts. Together, these traditions define the sophisticated and diverse landscape of South Indian classical percussion today.

**234.** (D) Bani
The term "bani" refers to the unique and personalized musical style or "stamp" of a specific guru, school, or stylistic lineage. It encompasses the performer's particular approach to raga development, rhythmic phrasing, and the execution of gamakas. While all musicians follow the basic rules of Karnatak music, the bani is what gives their performance a distinct character and flavor, representing their individual contribution and the heritage of the specific school they represent.

**235.** (C) Musiri Bani
A researcher interested in the emotional depth and bhava of niraval singing in slow tempo should study the Musiri bani. Musiri Subramania Iyer was the supreme master of this style, which emphasizes the soulful communication of the lyrics through nuanced melodic variations. His approach to the vilamba laya and his ability to evoke profound emotions through niraval made his music uniquely poignant and influential, setting a high standard for expressive vocalism in the classical tradition.

**236.** (D) Statement I is incorrect but Statement II is correct
The Melattur festival is specifically dedicated to the centuries-old tradition of Bhagavata Mela dance-dramas, which are performed annually in the Thanjavur district. While the Tyagaraja Aradhana is a major festival in the same region, it is not the focus of the Melattur event. The Bhagavata Mela is a unique synthesis of classical music, dance, and drama, representing a vital part of South India's cultural and spiritual heritage that has been preserved for generations.

**237.** (A) Cross-cultural exposure and national recognition for artists
The direct effect of All India Radio's National Programme of Music was to provide regional artists with national recognition and exposure to audiences across the country. This platform helped cross-cultural appreciation of both Hindustani and Karnatak music, as listeners from different regions were introduced to the best masters of both traditions. This government-sponsored initiative played a crucial role in the nationalization and propagation of classical music, making it a truly pan-Indian cultural phenomenon.

**238.** (A) 1, 2, and 3
The Music Trinity codified the kriti format and provided a framework that allows for extensive manodharma elaboration during performance. Their works form the absolute core of the modern Karnatak music repertoire. They did not prohibit violin accompaniment; in fact, the violin became a standard accompanying instrument shortly after their time, and many of their compositions are brilliantly suited for both vocal and instrumental renditions in the modern classical concert setting.

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**239.** (C) Simple Sanskrit compositions set to British band tunes
Nottuswaras are unique compositions by Muthuswami Dikshitar that consist of Sanskrit lyrics set to simple Western melodies. These pieces were inspired by the British band music he heard in Madras and are based on the Western major scale, which corresponds to the raga Sankarabharanam. They are intended to be sung without the complex gamakas of Indian music, representing a charming and early successful attempt at blending Western melodic structures with traditional Indian poetry.

**240.** (B) It is known for its rigorous Patantara and energetic delivery.
The Semmangudi bani is celebrated for its rigorous adherence to traditional patantara and its energetic, vigorous delivery of music. Semmangudi Srinivasa Iyer's style was deeply traditional, focusing on rich gamakas and a vast

formal institutional frameworks, ensuring that classical music reaches a more diverse and global audience.

**256.** (B) Specific tonal phrasing and intricate rhythmic structures
The Nagasvaram Tanjavur style represents a distinct regional tradition within wind instrument training. This particular school is prominently defined by its emphasis on specific tonal phrasing and the use of intricate rhythmic structures. These features are unique to the regional lineage and demonstrate how localized mentorship practices shape the melodic and rhythmic delivery of classical music performances.

**257.** (D) Aesthetic of resonance and traditional rhythmic accompaniment
Within the percussive domain, the Tanjavur style of Mridanga playing is recognized for its specific focus on the aesthetic of resonance. It emphasizes the quality of sound produced and adheres to traditional rhythmic accompaniment patterns. This style prioritizes a balanced and resonant percussive texture, reflecting the historical and regional preferences established by practitioners within this specialized lineage.

**258.** (A) Relying on varying rhythmic complexities and fingering techniques
The Pudukkotai style differentiates itself from other Mridanga schools through its introduction of varying rhythmic complexities. This tradition is characterized by distinct fingering techniques that produce a unique percussive vocabulary. By exploring innovative rhythmic arrangements and technical executions, the Pudukkotai Bani contributes a specific layer of complexity and variety to the broader landscape of Indian classical percussion.

**259.** (C) Unique tonal modulations and mathematical precision
The Palakadu style of Mridanga playing is specifically noted for its contribution of unique tonal modulations to the percussive ensemble. Additionally, this school emphasizes mathematical precision in its rhythmic structures, reflecting a highly analytical approach to percussion. These features ensure that the Palakadu Bani maintains a distinct identity, characterized by its meticulous attention to tonal clarity and timing.

**260.** (A) Geographical and localized mentorship practices
The multifaceted rhythmic and melodic landscape of classical music has been shaped primarily by geographical factors and localized mentorship practices. These regional influences led to the evolution of distinct Banis or stylistic schools. Dedicated music training systems document these variations, allowing researchers to understand how specific traditions developed unique characteristics based on the environment and specific gurus.

**261.** (D) Unhurried phrasing, emotional depth, and microtonal nuances
The pedagogy of the Dhanammal School is deeply rooted in a profound emphasis on unhurried musical phrasing. This style prioritizes emotional depth and the exploration of intricate microtonal nuances, creating a distinct aesthetic in vocal music education. Its focus on delicate and detailed rendering values the subtle complexities of ragas over more rapid or dynamic concert presentations.

**262.** (B) It revolutionized concerts through structured dynamic presentations
The Ariyakudi Bani played a transformative role in the pedagogical evolution of Karnatak music by revolutionizing concert formats. It introduced a structured and dynamic presentation style that effectively balanced traditional weight with audience engagement. This model became a cornerstone for modern institutional training, as it provided a clear framework for delivering comprehensive and engaging performances in formal settings.

**263.** (C) Emotive rendering, slower tempo, and profound lyrical articulation
The Musiri Bani is characterized by its highly emotive rendering and a preference for a slower tempo. This pedagogical model emphasizes the profound articulation of lyrical content, ensuring that the meaning and emotion of the compositions are conveyed clearly. Such attributes distinguish this school, offering students a specialized approach to vocal aesthetics that focuses on integrating melody and text.

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**280.** (D) Infrastructure ensuring continuous public engagement and propagation
The synergy between Music academies, Prasar Bharati, and the Song and Drama Division creates a comprehensive infrastructure for classical music. This collaborative effort ensures continuous public engagement, documentation, and the widespread propagation of musical traditions. By combining scholarly validation, broadcasting reach, and field operations, these entities provide a sustainable support system that keeps classical music vibrant for everyone.

**281.** (A) Translating complex ragas and styles into accessible formats for masses
Films contribute significantly to the propagation of traditional music by incorporating classical idioms into cinematic scores. They translate complex ragas and traditional styles into accessible formats that resonate with the masses. This cinematic propagation introduces classical music to audiences who might not otherwise attend formal concerts, thereby expanding the demographic reach and ensuring the survival of traditional themes.

**282.** (B) Mass participation and collective homage through shared repertoire
The Tiruvaiyaru festival is a vital cultural congregation that focuses on mass participation and collective homage. It reinforces community bonds by bringing together musicians and audiences to perform and listen to a shared musical repertoire. This environment of collective appreciation serves as a powerful mechanism for preserving classical heritage and fostering a sense of unity.

**283.** (B) Integrates regional theatrical elements with music presentations
The Melattur festival distinguishes itself from other music festivals by integrating regional theatrical elements with classical music presentations. This unique combination provides a multifaceted cultural experience that showcases the intersection of drama and music. By blending these artistic forms, the festival preserves localized traditions and offers a distinct environment for the propagation of classical heritage regionally.

**284.** (A) They allow students to observe real-time stylistic applications of Banis
Music festivals function as practical extensions of music education by providing a platform for real-time stylistic applications. Students from institutional training and universities can observe how different Banis are performed in a professional concert setting. This experiential learning opportunity complements formal academic studies, allowing students to witness the nuances of performance and the practical execution of theory.

**285.** (C) Traditional performance aesthetics and specific stylistic lineages
The Chembai festival primarily emphasizes traditional performance aesthetics and the honoring of specific stylistic lineages. It provides a focused environment where the merits of different schools of music are showcased. By highlighting these distinct traditions, the festival plays a crucial role in the documentation and propagation of classical music, ensuring that specific performance styles are recognized.

**286.** (D) Enrichment of melodic vocabulary and performance practices in music
The interaction between the Hindustani and Karnatak music systems has resulted in the significant enrichment of melodic vocabulary and performance practices. This cross-cultural exchange has allowed Karnatak music to incorporate new melodic ideas and improvisational strategies. Scholars document this process to understand how the tradition remains dynamic and adaptable while maintaining its core structural integrity during evolution.

**287.** (C) Acquiring localized nuances while retaining original northern flavor
When Hindustani ragas are assimilated into the Karnatak repertoire, they exhibit a unique dual character. They acquire localized stylistic nuances consistent with Karnatak performance practices while simultaneously retaining their original northern flavor. This seamless integration demonstrates the adaptability of the system, allowing foreign melodic structures to be incorporated without losing their distinctive identity or compromising tradition.

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**272.** (B) Robust compositional framework with unique approaches to architecture
The Music Trinity established a robust compositional framework that serves as the foundation for classical music. Each composer within this group exhibited a unique approach to raga architecture, rhythm, and lyrical integration. These diverse methodologies shaped the melodic contours of the tradition, providing a rich and varied repertoire that remains central to both institutional training and academic research.

**273.** (D) To understand how their styles shaped melodic contours of music
Educational institutions analyze the compositions of the Music Trinity to understand how their distinct styles shaped the melodic contours of classical music. By studying these works, students can evaluate the structural integrity and aesthetic variations inherent in different lineage transmissions. This analysis is crucial for grasping how the fundamental architecture of ragas has been interpreted and preserved.

**274.** (A) Through different lineage transmissions or Banis
The various musical versions of the Trinity's compositions have evolved primarily through different lineage transmissions, commonly referred to as Banis. As these compositions were passed down from gurus to disciples, they acquired subtle stylistic variations and treatments. Studying these versions helps academic researchers trace the pedagogical evolution of melodic phrasing and understand the dynamic nature of oral traditions.

**275.** (C) To preserve traditional grammar while allowing for structured study
Analyzing the variations in the Music Trinity's compositions serves the ultimate purpose of preserving traditional grammar while facilitating structured academic study. This approach allows for broad-based propagation without losing the essential aesthetic and structural qualities of the original works. By understanding these variations, the academic community ensures that classical music remains rooted in tradition while adapting appropriately.

**276.** (A) They organize performances and facilitate scholarly discussions
Music academies serve as critical institutional hubs with a dual function in the propagation of music. They not only organize performances for public engagement but also facilitate scholarly discussions. This combination bridges the gap between traditional practical learning and academic evaluation, providing a platform where performance and research coexist to ensure the continuous documentation and validation of traditions.

**277.** (D) Functioning as a massive broadcasting network delivering Banis to remote audiences
Prasar Bharati plays a pivotal role in the mass propagation of classical music by functioning as a massive broadcasting network. It delivers diverse stylistic lineages or Banis to remote audiences, thereby standardizing access to high-quality musical content. This broadcasting mechanism is essential for democratizing musical appreciation and ensuring that classical traditions reach a wider demographic beyond urban centers.

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**278.** (B) Using musical performances for cultural and social communication
The Song and Drama Division utilizes musical performances as a tool for widespread cultural and social communication. By integrating classical motifs into public outreach programs, the organization brings traditional music to diverse communities. This method supports the propagation of classical heritage through field operations, making the art form accessible and relevant to broad segments of the public.

**279.** (C) Artists emerging from Gurukula sampradaya or university systems
The extensive support system provided by organizations like Prasar Bharati and Music academies directly benefits artists emerging from various educational backgrounds. This includes those trained in the traditional Gurukula sampradaya as well as those from university teaching systems. By providing platforms for performance and broadcasting, these entities ensure that artists from all training models can engage effectively.

**296.** (D) Deep aesthetic focus of Gurukula with structured assessment of institutional training
Academic teaching systems in universities aim to synthesize the deep aesthetic focus found in the Gurukula sampradaya with the structured assessment of institutional training. This synthetic approach is designed to provide a comprehensive education that combines intensive mentorship with formal standardization. By merging these models, universities ensure that students receive both profound philosophical insight and structured pathways.

**297.** (A) Required for documenting complex styles of Music Trinity and analyzing variations
The synthetic educational approach is essential because it provides the necessary framework for documenting the complex styles of the Music Trinity. It allows for the rigorous analysis of various musical versions that have evolved through different lineages. This systematic documentation is crucial for preserving traditional grammar while ensuring that the diverse aesthetic variations of music are studied.

**298.** (B) Through an integrated network of propagation and outreach
The distinct characteristics of prominent schools, such as the GNB Bani, are kept alive through an integrated network of propagation and outreach. This network involves diverse entities, including academies, broadcasting systems, and festivals. By working together, these organizations ensure that unique stylistic lineages are performed, documented, and shared with a wide audience, preventing loss of knowledge.

**299.** (B) They provide scholarly validation
Within the broader network of music propagation, Music academies play a specific role by providing scholarly validation. They facilitate discussions and evaluations that bridge the gap between performance and academic research. This validation is essential for maintaining high standards within the tradition and ensuring that different Banis are recognized for their historical and aesthetic contributions.

**300.** (A) Ensure classical music remains traditionally rooted and dynamically accessible
The overall goal of the academic community is to ensure that classical music remains traditionally rooted while being dynamically accessible to modern audiences. By comprehensively studying interconnected elements such as training methodologies, Banis, and propagation mechanisms, scholars preserve the tradition's integrity. This balanced approach allows classical music to evolve and reach new listeners effectively.

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**288.** (B) Influenced specific phrasing techniques and improvisational strategies
Beyond expanding the repertoire of ragas, the integration of Hindustani elements has influenced specific phrasing techniques and improvisational strategies within modern Karnatak Banis. This influence is often analyzed in academic settings and showcased during collaborative performances at music festivals. Such exchanges highlight the capacity for structural evolution within the tradition as performers adopt diverse melodic approaches.

**289.** (D) Music festivals and Music academies through collaborative performances
Music festivals and Music academies are the primary entities that actively promote and analyze the assimilation of Hindustani elements into Karnatak music. They facilitate this through collaborative or comparative performances that showcase the exchange between the two systems. These institutional platforms provide the necessary space for scholarly evaluation and public appreciation of the tradition's capacity for adaptation.

**290.** (A) Dynamic adaptability in balancing structural rigidity with new ideas
The exchange between the Hindustani and Karnatak music systems demonstrates a profound dynamic adaptability. It shows how the tradition can balance the structural rigidity of its compositions with the inclusion of new melodic ideas. This capacity for continuous evolution ensures that classical music remains vibrant, as it selectively assimilates external influences to enrich its pedagogical landscape.

**291.** (C) Introduction and integration of instruments such as the violin
A primary example of Western music's influence on the Karnatak system is the introduction and integration of instruments like the violin. This instrument has become an essential part of the Karnatak ensemble, demonstrating the tradition's ability to adapt external tools to its needs. Academic teaching systems study this integration to illustrate how foreign structural elements enhance performance.

**292.** (A) It adapted to microtonal requirements of various Banis
The violin successfully adapted to the Karnatak ensemble by conforming to the microtonal requirements of various Banis. Unlike its usage in Western systems, the instrument was modified in technique to produce the subtle pitch variations essential to Indian classical music. This adaptation highlights the structural flexibility of the instrument and the innovative spirit of musicians who integrated it.

**293.** (D) Specific notational practices and orchestral arrangements
Beyond the introduction of new instruments, the Karnatak music system adopted specific Western practices such as standardized notation and orchestral arrangements. These elements, foreign to the tradition's monophonic nature, have influenced how music is documented and performed in large ensembles. Institutional training programs analyze these adaptations to understand their impact on traditional propagation methods and contemporary pedagogy.

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**294.** (B) The merits and limitations of harmonic concepts and standardized notation
Institutional training programs explore the merits and limitations of adopting Western concepts like harmony and standardized notation. This analysis helps researchers understand how these foreign elements affect traditional propagation and learning. By evaluating these adaptations, the academic community can determine which aspects enhance the music and which may conflict with the fundamental monophonic nature of the tradition.

**295.** (C) The fundamental raga architecture of Karnatak music
The assimilation of Western musical elements serves as a compelling case study of structural adaptation. These integrations have occurred without compromising the fundamental raga architecture of Karnatak music. This demonstrates that while the tradition can adopt new instruments and notational practices, it remains rooted in its core melodic principles, ensuring that its essential identity is preserved.

**264.** (D) They serve as a critical foundation for defining university curricula
Distinct stylistic schools or Banis serve as a critical foundation for defining the curricula within university-based academic teaching systems. By incorporating the unique aesthetic approaches of different lineages, these systems ensure a comprehensive educational experience. This inclusion allows students to study diverse performance models, ranging from intricate microtonal nuances to structural concert frameworks, thereby preserving classical traditions.

**265.** (A) To design training modules that preserve diverse stylistic integrity
Music educators analyze the merits of various stylistic schools to design comprehensive training modules. This analytical process is essential for preserving the diverse stylistic integrity of classical vocal traditions. By understanding the unique strengths of different Banis, educators can create curricula that honor traditional grammar while providing students with the tools to explore diverse musical aesthetics.

**266.** (B) Rapid phrasing and innovative rhythmic patterns
The GNB Bani is renowned for its innovative approach to vocal performance, specifically its use of rapid phrasing. This style introduced new rhythmic patterns and a distinct method for raga development that challenged conventional tempos. Such innovations provided a dynamic and modern aesthetic, making it a significant case study in the evolution of vocal pedagogy and performance.

**267.** (B) Classical purity, deliberate pacing, and majestic vocal delivery
In contrast to the rapid innovations of other schools, the Maharajapuram Bani is noted for its classical purity and deliberate pacing. This style emphasizes a majestic vocal delivery that offers a different aesthetic experience. Its focus on steady development and traditional clarity provides a balanced perspective for students studying the broad spectrum of vocal pedagogy within academic systems.

**268.** (A) Robust voice culture, vibrant energy, and open-throated singing
The Chembai style facilitates wide propagation and accessibility due to its robust voice culture and vibrant energy. It is characterized by straightforward, open-throated singing that appeals to a broad audience. This approachable aesthetic makes it an effective model for institutional training, as it focuses on clarity and power, allowing for easier transmission and documentation of classical techniques.

**269.** (C) It synthesizes traditional grammar with continuous melodic cascades
The Semmangudi Bani represents a complex educational model that synthesizes rigorous traditional grammar with intricate, continuous melodic cascades. This style requires a high level of technical proficiency and a deep understanding of classical structures. Its inclusion in academic teaching systems provides students with rich source material for analyzing the sophisticated integration of melody and grammar in music.

**270.** (D) They evaluate them as rich source material for analyzing diversity
Academic teaching systems utilize the distinct features of various Banis as rich source material for analyzing stylistic diversity. By evaluating the different approaches to phrasing, pacing, and voice culture, universities provide a comprehensive understanding of vocal pedagogy. This scholarly analysis helps students appreciate the broad spectrum of classical music and ensures that diverse traditional lineages are documented correctly.

**271.** (C) Systematic analysis of Ragas and Compositions with various versions
A major component of the academic teaching system in universities is the systematic analysis of Ragas and Compositions established by the Music Trinity. This study involves examining various musical versions that have evolved through different lineage transmissions. Such analytical work is essential for understanding the structural and aesthetic foundations of classical music while allowing for structured academic study.

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